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THE ILLUMINATED DOME



LOST VISTAS

BY GLENN BROWN

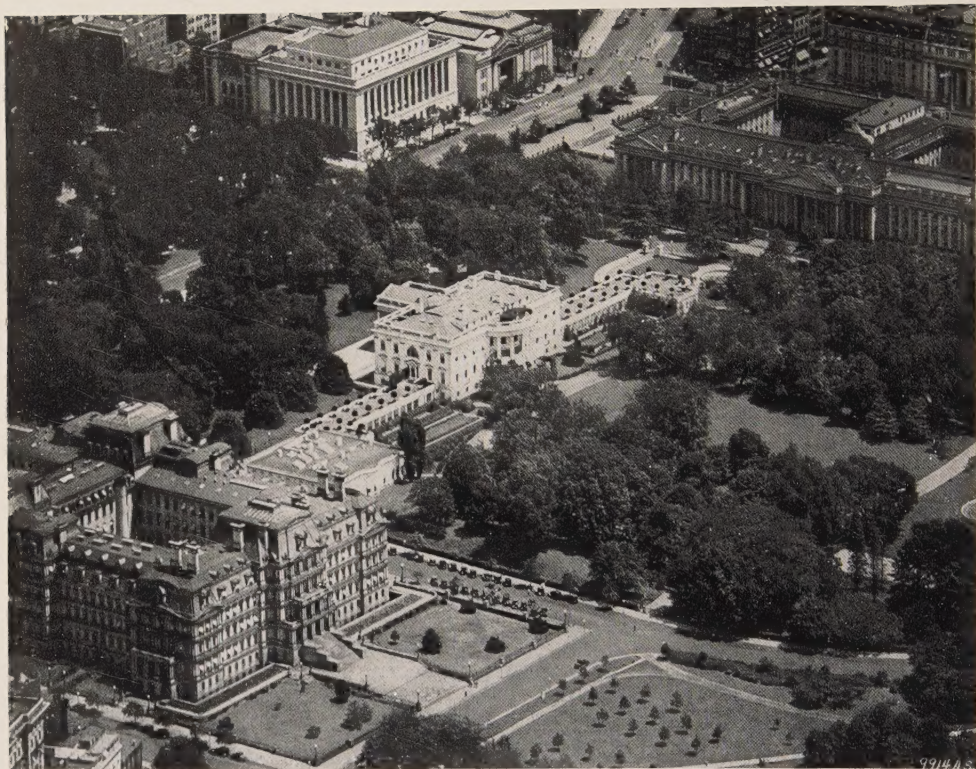
MANY have enjoyed the attractive views of Washington, but few know its lost vistas. When L'Enfant prepared, under Washington's direction, an artistic and practical plan for the city he called attention to one fundamental principle, "the reciprocity of sight between points of interest." He wished to secure a clear and uninterrupted view between the important points shown on his map. The Capitol was to be visible from the White House, and the Washington Monument prominent in view from both these buildings. He indicated other vistas to add to the charm and interest of the city.

The landscape treatment between the Capitol and the Washington Monument, called the Mall, was the most dignified and impressive feature of L'Enfant's design. He planned an open court, three quarters

of a mile long, with the Capitol on the east and the Washington Monument on the west. This court, with a green carpet of grass of ample width to give it dignity, was enclosed on either side by stately avenues of trees. Back of the trees were gardens overlooked by rows of government buildings.

The Mall, from the time of George Washington to the Civil War, was unkempt waste ground, but bureaus needing a location soon cast covetous eyes upon its unoccupied space and began piecemeal to take possession of the area. The Botanic Garden, the Pennsylvania Railway, the Smithsonian Institution and the Agricultural Department became legal squatters.

L'Enfant's scheme was forgotten. I need say nothing about scattering public buildings haphazard over the city when the plan called for a dignified and useful group-



SHOWING VISTA DOWN NEW YORK AVENUE DESTROYED BY WAR, STATE AND NAVY DEPARTMENT BUILDING GROUP, AND VISTA TOWARD CAPITOL CUT OFF BY THE TREASURY DEPARTMENT

ing, but confine myself to the destruction of vistas. The Superintendent of the Botanic Garden began blotting out the vista by planting botanical specimens. The Pennsylvania Railway built its train shed where the open view should have been. The Smithsonian Institution followed with permanent planting of forest trees designed by Downing the landscape architect, who considered only the Smithsonian grounds, ignoring L'Enfant's larger composition. The Agricultural Department followed in the footsteps of the Smithsonian. You can hardly imagine that the authorities would ignore, as they did, Washington's plan for the landscape treatment and approaches of his Monument. By progressive steps, during the past hundred years, this most impressive and dignified landscape treatment has been ignored and the open view between the Capitol and the Washington Monument blotted out.

The Park Commission, when they made their report in 1902 on the development of

Washington, advised a return to the plan of L'Enfant in the treatment of the Mall—restoring the view between the Capitol and the Washington Monument. As the trees in the center of the Mall are decrepit and of little value, we may see this important “reciprocity of sight” restored after being lost so many years. The Washington Monument was located due west from the Capitol and due south from the White House; on the original plan it led to two vistas. Curiously, and for no plausible reason, when the Washington Monument Association put in the foundations for this Memorial, they placed them some 75 feet south of the west Capitol axis, and some 500 feet east of the White House axis.

The Park Commission in the studies of existing conditions determined that the Capitol and the Washington Monument must remain the most important elements in the composition, so they deflected the whole east and west landscape treatment to con-



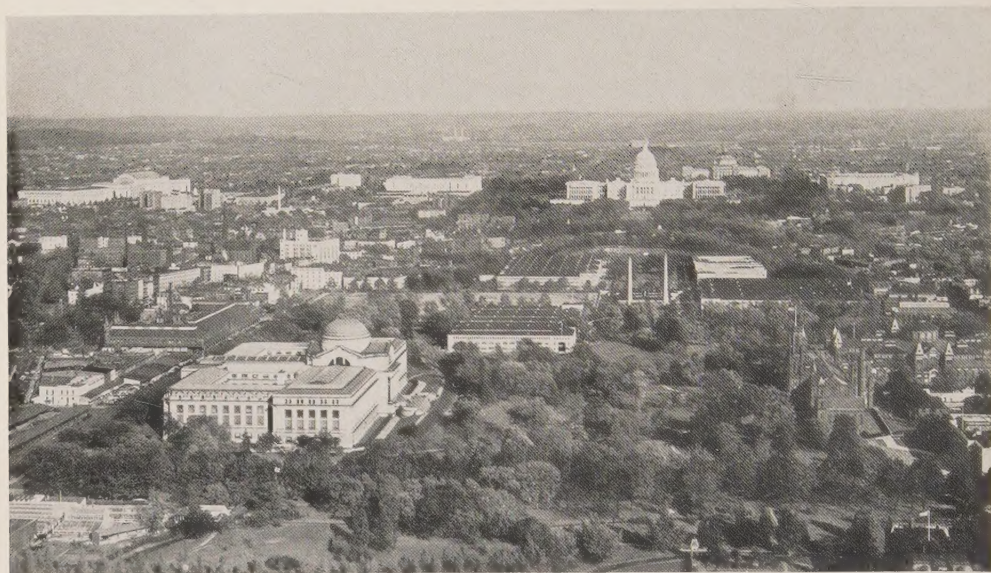
VIEW OF WHITE HOUSE FROM THE SOUTH. NOW CUT OFF FROM PEDESTRIANS BY PRIVET HEDGE ENCIRCLING GROUNDS.
VIEW ON AXIS OF SIXTEENTH STREET LOOKING NORTH

form to a line drawn through the center of these structures. They could not deflect the cross axis from the White House as 500 feet was too great an angle. By this wrong location of the Monument, while the direct view from the White House has been lost, I am pleased to say that the Park Commission have extended this north and south axis over the newly made ground to the river shore, where the new Memorial to Theodore Roosevelt will be erected. This will create, for the one lost, a new vista between the Roosevelt Memorial and the White House.

When the United States Treasury Department was to be erected President Andrew Jackson fixed upon a site on Fifteenth Street, projecting partially across Pennsylvania Avenue. Robert Mills, the architect, raised a protest basing it on the plea that this site cut off the view between the White House and the Capitol. Jackson, it is said, marched out to the site of his choice and, forcibly striking his cane upon the ground,

said: "You will build it here." The charm of this lost vista is effectively shown in an old steel engraving in "Picturesque America." It is a view of the old Capitol building from the southern circular portico of the White House.

Charles F. McKim in his restoration of the White House designed the Office Building on the west as a temporary expedient. He thought the President's Office should be an imposing structure on the east facing Pennsylvania Avenue, and projecting beyond the Treasury Building, partially restoring this lost vista. Looking down New York Avenue, the White House should have ended the vista, but ignoring this fact the War, State and Navy Department juts out awkwardly across New York Avenue, cutting off the view of the Executive Mansion. Downing, in designing the landscape planting of Lafayette Square, following his example in the Mall, has cut off the view of this white building, down Vermont and Connecticut



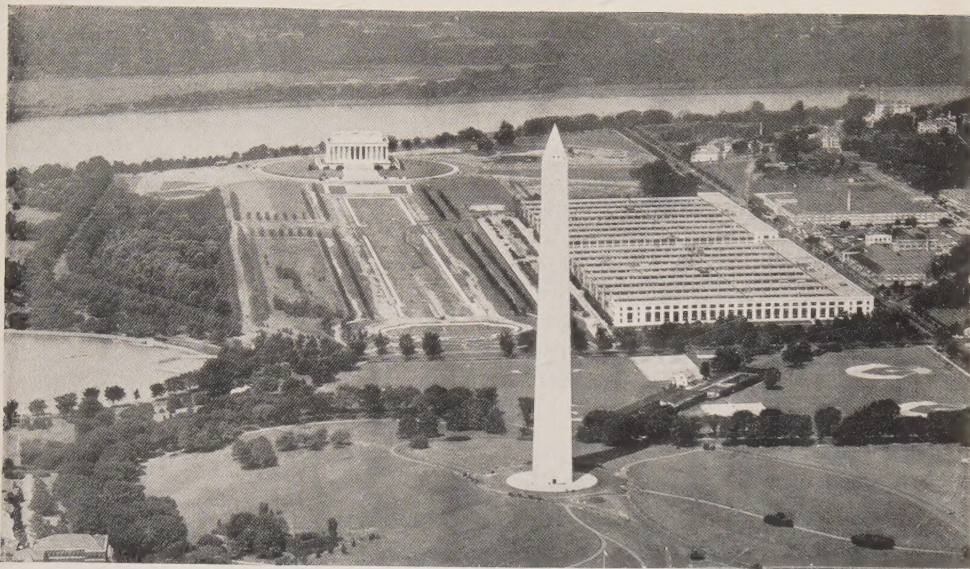
LOOKING TOWARD THE CAPITOL FROM THE WEST END OF THE MALL, SHOWING HOW VISTA BETWEEN CAPITOL AND MONUMENT HAS BEEN OBLITERATED BY PLANTING

Avenues. The view down Sixteenth Street is the only important vista, of the many intended, of this pleasing structure left for us to enjoy.

Washington and L'Enfant were strongly influenced in selecting the present site for the "President's Palace" by the charming view down the Potomac River, enhanced by the green hills of Virginia and Maryland, with varying shades of tender green in spring to brilliant foliage in the fall. It had become my habit in showing foreign architects through the White House to end up with the South Portico, calling their attention to the pleasing view down the Potomac. One day after showing a distinguished Japanese architect McKim's dignified and refined work in restoring the President's House, under Roosevelt, I ushered him out on the South Portico, and while doing so I said, "Now I will show you one of the most charming views in the District of Columbia." I turned and pointed down the Potomac, but all I could see were enormous steel bridges towering apparently into the sky. The beauty of the river was overshadowed, nothing could compete with these stiff utilitarian structures. These bridges had been erected between my visits to the White House. I found apologies and explanation due the Japanese architect. These structures not only interfere with the

view from the Executive Mansion but they destroy a most attractive view of the Lincoln Memorial from the passenger boats plying up and down the Potomac. The structural work cuts the Memorial into angular patterns. Let us rejoice that steel is not lasting, and hope that these bridges will eventually be replaced by low stone or concrete structures, which will allow the President and his friends to enjoy the beautiful view down the Potomac, and give boat passengers an opportunity to enjoy a sight of the Lincoln Memorial in all its dignity and beauty.

For years, in passing around the south grounds of the White House, I always stopped on the axis to enjoy the view of this simple classic building. Looking over the green sward to the white building in the distance flanked on either side by green bushes and stately trees, it was a view I loved. Having been away for some time I passed along this familiar roadway, thinking how I would enjoy my favorite sight. Imagine my surprise to find it blocked by a tall privet hedge. I believe thousands besides myself enjoyed this view and are disappointed every time they pass around Executive Drive. Might not the authorities cut this hedge so the point of interest would be emphasized rather than obliterated.



LOOKING TOWARD THE LINCOLN MEMORIAL. VIEW SHOWING HOW BOTH THE WASHINGTON MONUMENT AND THE LINCOLN MEMORIAL ARE SERIOUSLY MARRED BY THE WAR AND NAVY BUILDINGS

Thousands might again enjoy what is now a lost vista.

For years, as Secretary of the American Institute of Architects, it was my duty and pleasure to show distinguished foreign architects around Washington City. The most noted of such guests were Sir Aston Webb, Architect of the Victoria Memorial; W. J. Locke, one of the greatest novelists, at that time Secretary of the Royal Institute of British Architects; and Von Ihne, personal architect of Kaiser William. This was years before the World War. These distinguished judges all expressed high appreciation of the Capitol, its situation on the hill, and its radial relations to the city. Sir Aston Webb went further than others in his enthusiasm, saying he thought, "considering its location and the proportions of the dome, that it was one of the most imposing structures in the world." This white dome internationally appreciated stands in its purity, calm dignity and classic outline where twelve of the main arteries of the city meet. It is a magnet to draw attention from all parts of the city. With this prestige and L'Enfant's map as a warning, you would think that this fundamental principle of uninterrupted views would have been most jealously guarded at every point. We must all regret that this has not been the case.

The vistas of the dome have been spared the almost complete annihilation of the White House vistas, although several important views have been blotted out. Downing's planting in the Mall has been mentioned. The Union Station built across Delaware Avenue, one of the radial streets, gave the reciprocity of site between the Capitol and the station desired by L'Enfant. Those in authority did not rest content when the station was finished; they placed the imposing group to Columbus on the station plaza on the axis of the Capitol.

At first all visitors leaving by the center door of the station were impressed by the straightforward and imposing view of the dome. Now the Columbus Memorial cuts off the direct view, distracts attention from any view, and only allows it to be seen criss-cross, off center, with the Columbus group as a counter attraction.

The most inexcusable destruction of a vista is the location of the Library of Congress across Pennsylvania Avenue Southeast. This section of Pennsylvania Avenue is the thoroughfare from the Navy Yard and Maryland. Doubt not that farmers and mechanics enjoyed the uninterrupted and inspiring sight of the beautiful dome in coming down Pennsylvania Avenue. While the Capitol view is not totally obliterated

by the Library, it is utterly spoiled by the apparent imposition of the incongruous parts of the gray building with its gilded dome on the classical white marble structure. The low garish dome of the Library, when seen in close connection with the white finely proportioned dome of the Capitol, destroys all the pleasure in the vista.

When the Park Commission plans were first put on exhibition, I happened to be standing behind D. H. Burnham, who was explaining the plans to an important congressman. They were talking about the position given the Supreme Court on First Street North, balancing the Library on First Street South. The congressman wanted to know why the Commission did not place the new Supreme Court buildings across Maryland Avenue as the Library had been built across Pennsylvania Avenue. D. H. Burnham, with the distinguished management of the world's Columbian Exposition to his credit, fine looking, earnest, and impressive, said: "It is not shown across Maryland Avenue as that would cut off one of the wonderful vistas of the Capitol." The congressman said, "The Library of Congress cuts off the view from Pennsylvania Avenue east." I will never forget Burnham's reply. "The Congressional Library should be pulled down; it is less important than a fundamental principal of the city plan." The congressman was speechless, but impressed. This lost vista, I fear, will never be recovered.

One of my most vivid recollections, when a boy ten years old, was on my first drive through the Soldiers' Home. The carriage stopped and the driver pointed out the Capitol vista. We saw the dome of the Capitol miles away, clear cut against the sky, like a white cameo on a delicate blue background, nothing else. It was completely framed and isolated by the forest trees. Thousands have enjoyed this vista, and it has been for years called to the attention of all driving through the Soldiers' Home grounds. I have never passed the vista point since boyhood without stopping with an anticipated thrill of pleasure.

To keep this vista perfect requires yearly trimming of the branches that might interfere. The auto rushing by, I fear, may cause it to be neglected and this dainty view become a lost vista.

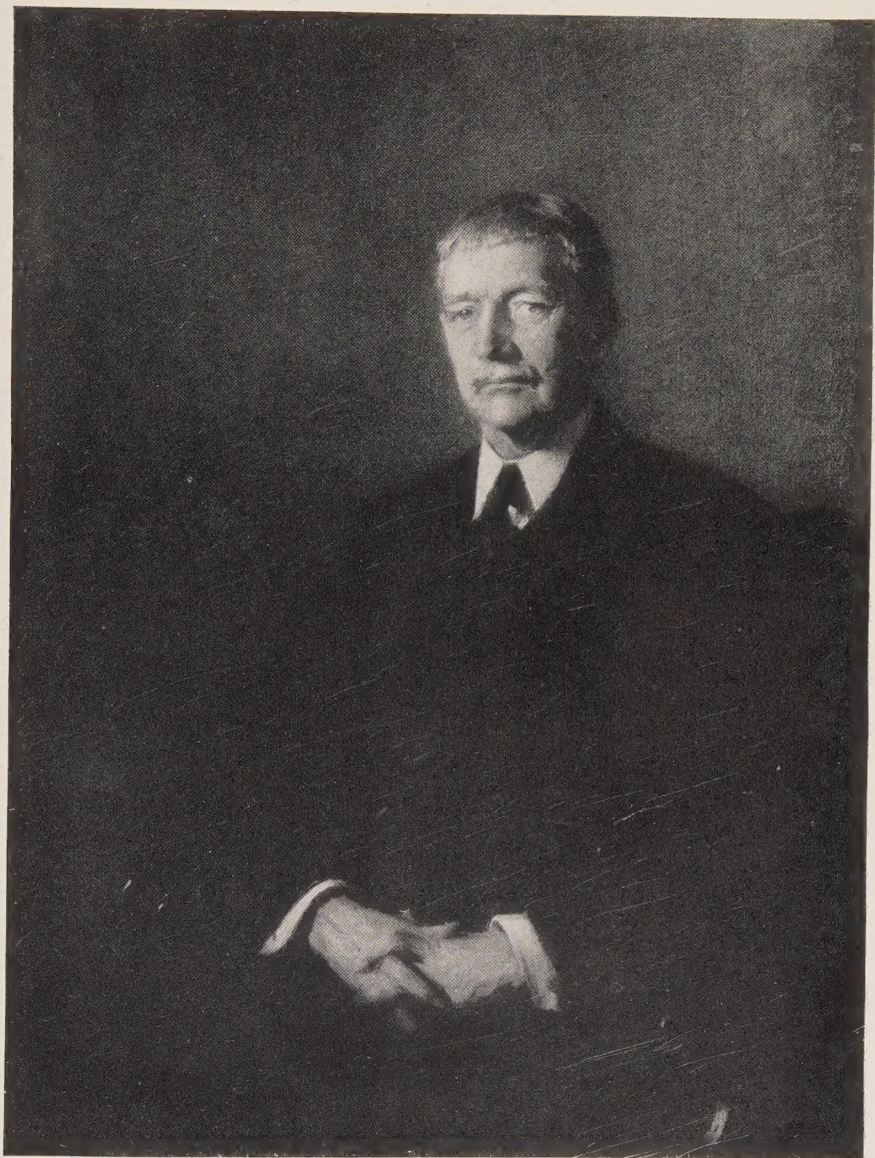
The white marble dome of the Capitol, illuminated by powerful searchlights, stands brilliant against the blue star-spangled sky. Its purity of color, graceful outline, perfect proportion, are brought out by the brilliant light, isolating it in the blackness of night. Our imagination pictures a heavenly temple which should inspire patriotic thoughts. I have mentioned the dome as a magnet drawing attention from all directions in the daytime. At night we may think of it as celestial light attracting us to higher efforts.

A beautiful vista remains in the mind, and plays upon the imagination. It becomes an old friend whom we are always glad to see and of whom we never tire.

Let those who feel an interest in the Capitol City exert themselves to preserve the present vistas and rescue lost ones. Carry the memory of lost vistas with you when wandering through the streets and parks of Washington, see where they have disappeared, and let your imagination reinstate them in all their beauty.

The painting by William Wendt entitled "Days of Sunshine," which was shown in the Centennial Exhibition of the National Academy of Design, has been purchased by the Ranger Fund. Mr. Wendt has been the recipient of three signal honors quite recently. He received first prize at the annual exhibition of paintings by American Artists in Chicago; he was awarded the Allan C. Balch prize of \$2,000 last November for the best landscape painting in the Pan American Exposition at the Los Angeles Museum, and he is now among those whose paintings have been selected for purchase through the Ranger Fund. It is said that in every election of local juries by artists Mr. Wendt's name has invariably received the highest vote—an unusual record, of which one might feel justly proud.

Under the auspices of the Art Department of the Woman's Club, Upper Montclair, N. J., Lorado Taft will give in March his remarkable lecture "An Hour in a Sculptor's Studio," in which he actually models a statue on the platform before the audience. Marco Zim will show his etchings and bronzes March 2 to 7, inclusive. Later there will be a rotary exhibition of pictures and later still an exhibit of pottery.



PORTRAIT OF THE HONORABLE ELIHU ROOT

BY

ERNEST L. IPSEN

LATELY INCLUDED IN AN EXHIBITION OF PORTRAITS
MACBETH GALLERIES, NEW YORK



GROUP OF EARLY AMERICAN SILVER COMPRISING CREAMER BY DANIEL DESHON, 1697-1781, NEW LONDON, CONN.; COVERED SAUCE-PAN BY JOHN COBURN, BOSTON, 1725-1803; TODDY WARMER BY THOMAS HAMERSLY, NEW YORK, WORKED 1756; AND SMALL CAN BY JOHN BAILEY, PHILADELPHIA, WORKED 1762. LENT BY MR. AND MRS. LUKE VINCENT LOCKWOOD

EARLY AMERICAN SILVER

BY SAMUEL W. WOODHOUSE, JR.

Associate Director, Pennsylvania Museum

IN THE exhibition of early American paintings, miniatures and silver assembled by the Washington Loan Exhibition Committee is a group of silver very pleasingly installed by Dr. W. H. Holmes in the National Gallery of Art, Washington, D. C. A large part of the exhibition is given over to the pioneer silversmiths of New England, only a small portion of eight pieces representing the contribution of the craft in Maryland.

It seems futile to speak at length of the New England silver. Beginning with the Boston exhibition of 1906 and continuing to the present time, more has been written, more silver displayed from New England than from all the rest of the country combined, and it would smack of impertinence to attempt to contribute to the findings of that able galaxy who have written our textbooks. The Copley portrait of Nathaniel Hurd, proudly owned by the Cleveland Museum, is reproduced in the catalogue. Though frequently overlooked, what is said to be the original sketch for this portrait and owned by a descendant, is exhibited



TEAPOT, BY SAMUEL VERNON, NEWPORT, R. I., 1683-1737
LENT BY MAJOR GIST BLAIR

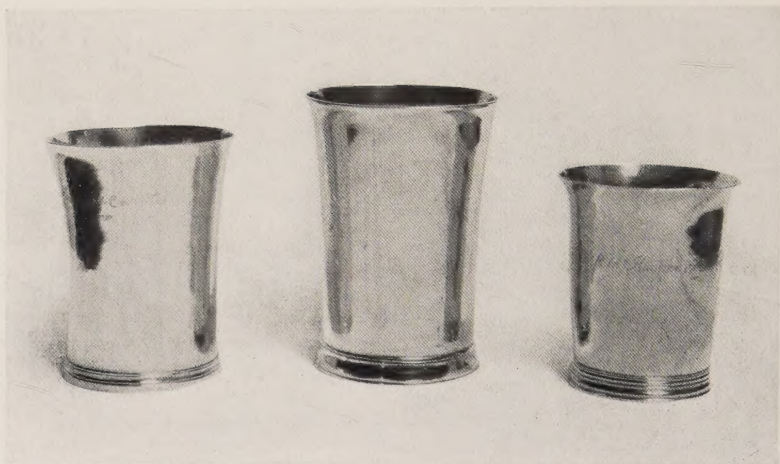
in the Pennsylvania Museum. The work of early New England goldsmiths is admirably



COFFEE POT, SHOWING ROCOCO INFLUENCE IN THE DECORATION OF THE SPOUT; TEAPOT, SIMPLE IN DESIGN, SHOWING RESTRAINT IN DECORATION, ENGRAVED CARTOUCHE WITH MONOGRAM. BOTH BY EARLY PHILADELPHIA MAKERS, THE FORMER MARKED I. B., THE LATTER BY A. DU BOIS, 1777-1807. LENT BY MRS. MILES WHITE, JR.



TEA SET BY PAUL REVERE. CONSISTING OF TEAPOT, COVERED SUGAR BOWL, CREAMER AND TRAY ON WHICH THE TEAPOT STANDS. LENT BY MR. C. C. WILLIAMS



THREE BEAKERS—ONE BY JOHN EDWARDS, F. 1742, ONE OF BOSTON'S WEALTHIEST SILVERSMITHS; ANOTHER BY JOSEPH EDWARDS, BOSTON, 1737-1783, GRANDSON OF JOHN EDWARDS; THE THIRD BY GEORGE HANNERS, SR., BOSTON, C. 1696-1740, ONE OF THE GREATEST OF COLONIAL SILVERSMITHS; GREAT GRANDSON OF MISTRESS ANNE HUTCHINSON. ONE OF THESE BEAKERS IS ENGRAVED: "THIS BELONGS TO THE CHURCH IN TRURO, 1717"; ANOTHER IS ENGRAVED: "THE GIFT OF DEACON JOSEPH STOCKBRIDGE TO THE CHURCH OF CHRIST IN HANOVER, 1768." ALL THREE LENT BY MR. DWIGHT BLANEY

shown in the group lent by Mr. Hollis French. A choice example of the Hurds' artistry is revealed in the small globular teapot beautifully engraved about the lid



CUP, BY BENJAMIN BURT, BOSTON, 1729-1805. ENGRAVED: "THE GIFT OF JOSH. ALLEN, ESQ., AND WIFE, TO THE 4TH CHURCH IN GLOUCESTER, 1751." LENT BY MR. HOLLIS FRENCH



BEAKER, BY JOHN CONEY, BOSTON, 1655-1722. HEIGHT $3\frac{1}{2}$ INCHES. DIME INTRODUCED TO INDICATE SCALE. LENT BY MR. HOLLIS FRENCH

and with a contemporary armorial. Of similar excellence are the pair of octagonal salvers and the characteristic cream jug by Jacob Hurd.

On its introduction tea was taken in the Oriental fashion, but it was not long in the eighteenth century before jugs of this sort were added to the tea equipage. This is well shown in a painting owned by Lionel Crighton, representing the family of the poet Gay at tea.

The vaunted work of Longfellow's hero is admirably portrayed in the collection of Mrs. Nathaniel Thayer. Collectors frequently hear that a piece of silver chased in high relief is English because none such were produced here, but the pear-shaped sugar bowl, very like those used in England about 1765, we find stamped with the characteristic punch of Paul Revere the Patriot.

As we come south, the work of the New York silversmiths is well shown in the collection of Mr. and Mrs. Luke Vincent Lockwood, where you may look with reverence on



CAN, BY WILLIAM COWELL, BOSTON, 1682-1736. LENT BY MR. AND MRS. BRECKINRIDGE LONG

the charming little Dutch two-handled sweetmeat dish bearing the mark of Jacob Boelen, added interest to which is given by its association with Richard Inglesby. A charming plain bowl by Benjamin Wynkoop also has added interest by its former uses, being that bowl from which the original Roosevelts were christened. When William Forbes fashioned the bowl described as a cake dish, one of the most elusively pleasing pieces of early American plate, he gave joy not only to the older generation but to those who have seen this shallow bowl on its black pedestal with a few flowers gracing the table at the Lockwoods'.

New York tankards, one of the most

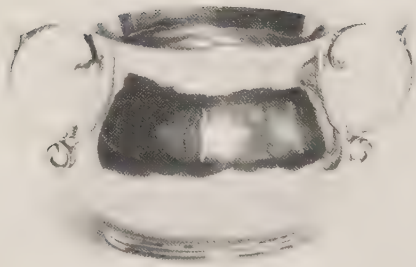


TANKARD, BY EPHRAIM COBB, BOSTON, 1708-1775. LENT BY MR. AND MRS. LUKE VINCENT LOCKWOOD

characteristic forms in American plate, are widely represented by those lent from the collection of Francis P. Garvan, Esq. Perhaps there is nothing more distinctively our own than these sturdy plain drinking vessels so frequently enhanced with beautiful engravings. Both the plate and the style of



COVERED CREAMER, BY WILLIAM PAUL PHILADELPHIA: WORKED 1752. LENT BY MR. AND MRS. BRECKINRIDGE LONG



CAUDLE CUP, BY JEREMIAH DUMMER; BOSTON, 1645-1713;
LENT BY MR. AND MRS. FRANCIS P. GARVAN

engraving, though contemporary with Hogarth, have taken certain subtle variations that make them a style of their own and one going through the loan court of the Victoria and Albert Museum, singles out with unerring glance the New York tankard lent by Lionel Crichton, Esq., from its surrounding pieces of British plate of the same epoch.

In thinking of these important large pieces, one must not overlook so rare an item as the pair of salts by Adrien Banker, or a charming little moat spoon by that excellent silversmith and banker, Myer Myers. Mr. Halsey, and later Miss Avery in her catalogue of the Clearwater Collection, have so admirably depicted the history of these Dutch silversmiths that here it would be idle repetition, but these pieces of plate are in themselves so interesting as to well repay the student of life in America during the early days.

Few of the Maryland silversmiths produced much until the post-revolutionary prosperity, and their work leads one to believe they were frequently trained in Philadelphia. A group of sugar vases by George Aiken, Louis Buichle, and Littleton Holland, from the collection of Mrs. Miles White, Jr., are excellent examples of the ever-pleasing Adam expression of the classical revival. The smithing is fine and the

proportion good. We greatly regret that more of the Maryland smiths were not represented.

Unfortunately, Philadelphia is represented only with seventeen pieces, and of those I believe the pieces attributed to William Ball, all to have been made by William Ball, born in Philadelphia, but working in Baltimore. The pieces by Riggs, though the name as a watchmaker appears in directories, 1819 to 1850, does not appear in my knowledge of the craft in Philadelphia. What is probably the finest eighteenth century tankard in America is here lent by Francis P. Garvan, Esq. It was made by Philip Syng, the immigrant, a trained Irish silversmith who settled in Philadelphia, later removing to Annapolis, where he died in 1739. The armorial on the body of the tankard is engraved in the best traditions of Hogarth. Philip Syng, the son, became prominently identified with Philadelphia, being a close personal friend of Franklin, making the electrical contrivances on which Franklin conducted his experiments, junior warden of the first Masonic Lodge, a founding director of the Library Company, an original trustee of the Public Academy in Philadelphia, now the University of Pennsylvania, one of the founders and first treasurer of the



PORRINGER, BY JOHN CONEY, BOSTON, 1653-1722, LEARNED
TRADE FROM BROTHER-IN-LAW, JEREMIAH DUMMER.
LENT BY MR. AND MRS. FRANCIS P. GARVAN



GROUP OF SILVER BY PAUL REVERE: ONE OF PAIR OF SAUCE-BOATS; BRAZIER ENGRAVED WITH INITIALS OF REVERE'S SECOND WIFE; COVERED SUGAR BOWL, REPOUSSE DECORATION IN FLOWER AND FRUIT FORMS ON BODY AND COVER; TEAPOT MADE IN 1789 FOR MOSE BROWN, ORIGINAL BILL IN POSSESSION OF PRESENT OWNER; AND PORRINGER, BY PAUL REVERE, SR., FATHER OF THE PATRIOT, ENGRAVED "P. R. R."—PAUL AND RACHEL REVERE, AND USED BY REVERE FAMILY. ALL OWNED AND LENT BY MRS. NATHANIEL THAYER, A DIRECT DESCENDANT OF THE MAKERS

Philosophical Society, and eleventh on the list of names of the "State in Schuylkill."

Any exhibition that did not show the work of the Richardsons must indeed be thin, and here we have Joseph the first, and his sons, Joseph and Nathaniel, represented, Mrs. Miles White showing the very splendid oval fluted dish made by Joseph Richardson. Francis Richardson, the progenitor of this family, was born in New York, September 25, 1681, and in the old family chronicle says "Was removed to Philadelphia in 1690." He first married Elizabeth Growden, the 30th of January, 1705, and of this union was born our great Quaker silversmith, Joseph Richardson. Later, Francis married Letitia Swift. A large part of the silver that one sees in the Philadelphia homes is marked with the various punches "I R," all save those bearing the pellet between being

the work of the son of Francis Richardson. Joseph Richardson married, June 13, 1741, Hannah Worrell, and later, February 14, 1748, married Mary Allen, and it is from the issue of this later marriage that we have the makers of those very graceful pear-shaped coffee pots that seem to be characteristic of Philadelphia. Certain it is, that when they were attempted elsewhere they failed in their proportions. The beauty of these may be studied in the coffee pot lent by Mr. and Mrs. Luke Vincent Lockwood, and should the visitor have gone to the Industries Building of the National Museum, he would there have found a bowl and cover and a pear-shaped teapot among the earliest work of Joseph Richardson and quite living up to the traditions of the goldsmiths in the city of London in the days of good Queen Anne.

ART IN EVERYDAY LIFE

A RADIO TALK

BY ROBERT W. DE FOREST

THIS is the first of a series of fifteen-minute talks on art which are being given under the auspices of the American Federation of Arts during the next few months. You may ask: "What is the American Federation of Arts?" It is the national organization in the interest of art to which almost all the art museums and art societies of the country belong. There are

between three and four hundred of them. It also has a large individual membership. It was founded many years ago by Elihu Root and many other well-known public-spirited men.

And what is it doing besides giving these talks? Many things. I will mention only a few. It is circulating art exhibits of different kinds in different parts of the

country from the Pacific to the Atlantic where there are no art museums. There are more than fifty of these exhibits on the road at the present time. Anyone can apply for them. It is conducting a national movement to put at least one good reproduction of some great work of art in every school in the country. It is advising in the organization of art museums and war memorials.

If you wish to find out all that it is doing for art in everyday life and what you can do to help, write to the American Federation of Arts, Washington, D. C., for its literature and its magazine.

My subject is "Art in Everyday Life." And my proposition is that there can and should be some art in every American home, however humble. Many people—perhaps most people—think of art only in terms of pictures or statues. And they think pictures and statues—good pictures and good statues—cost more than the average American home can afford. Therefore they conclude that they can have no good art in their homes.

Such people are wrong. Art does not consist merely in pictures and statues. Good art need cost but little and is within the reach of everyone. There can be art in almost every object which we have in our homes. There can be art in our tableware, in our cups and saucers, in our furniture, in our furniture coverings, in our carpets and in our curtains. And good art, in such objects need cost no more than bad art.

True, original oil paintings and original works in marble or bronze of any quality are beyond the reach of the average householder. But there can be photographs and prints. Nor need color be lacking. Color reproductions of the most beautiful paintings in our museums have in recent years been carried to a very high degree of perfection and are obtainable at an insignificant price. There can be casts of the most famous and most beautiful statuary, particularly in the form of bas reliefs.

Some time ago I showed my own picture gallery to my German barber. He said as he came in, and indeed before he had looked around: "What picture, Mr. de Forest, cost you most?" I replied, "What picture pleases you most?" What picture would you like to live with?" I am fortunate in being

able to have some costly pictures. I have also some that cost little. I have on my walls photographs and color prints from which I find the same enjoyment as from my most costly paintings and to which I give equal honor.

The test of good art for you in your own home is not cost, it is enjoyment. It may be that you do not now enjoy what art critics have pronounced as the highest art. Get for yourself what you do enjoy and after a time you may come to enjoy most that to which the art critics give highest acclaim.

I recall that a famous American painter once told me that the first thing he enjoyed in art—the thing that directed his attention to art—was a painted wooden Indian in front of a cigar store. But before he died, he not only became a great painter, but learned to admire most the best pictures of the old masters. You may travel the same path. You may ultimately come to accept the best standards. But the way for you to get there is to begin with something which appeals to yourself.

Suppose you say to yourself: "Agreed that art is not merely in pictures or statues, but in all my home furnishings. How shall I get home furnishings that are artistic?" If you trust your own taste follow it. It may not be the best, but it is your taste and your taste is an excellent starting point. It means that you have begun to observe. If you have not confidence in your taste, ask the advice of him in whose taste you have the most confidence and follow his tastes. It may be more frequently a "her" than a "him." And try to get for your home furnishings not only those things which are useful and comfortable, but also things that are beautiful. Do not imagine that elaboration and profuse ornamentation are necessary elements of the artistic. The simplest things, and those that are most adapted for their particular use, are usually the most beautiful.

You may ask me to be more specific. You may say, "You tell me that inexpensive reproductions, whether of pictures or of statuary can give as much artistic enjoyment as originals. But just what reproductions do you mean?" I am quite ready to be specific. Among the reproductions I have on my walls is a plaster cast of della Robbia's

"Singing Angels," and a bronze reproduction, in reduced size, of "The Victory of Samothrace." Of color prints I have Inness' "Home of the Heron" which is in the Chicago Art Institute, and a Vermeer, which is in our own Metropolitan Museum. I think I look at these quite as often as I do at my original Van Dyck and my original oil paintings by Inness.

And you can have a wide choice in inexpensive reproductions. The American Federation of Arts is engaged in an active campaign to put good art in the home and in the school. It has several traveling exhibitions of colored prints from which choice can be made. It is so arranged that any of the prints in its exhibitions can be purchased through it directly from the publishers. And it is probably possible for you to obtain any of these prints from an accredited art publisher in your own town. The Federation has also published a list of prints and casts recommended for schools. You can get a copy of this list on application to its office in Washington.

In closing, I hope you will join with me in these conclusions:

First, that art is not only in pictures and statues, but in every article that enters into the home.

Secondly, that good art in home furnishings, and even in pictures, need not be costly but is within the reach of everyone.

Lastly, that every American home should have some objects of art in it. For the artistic sense—that is, ability to enjoy art—must be nourished through the eye, and it is only by being able to see good art that our enjoyment of it can be created and stimulated so that we can make one of the greatest pleasures in life our own possession.

The foregoing Radio Talk on "Art in Everyday Life" by Mr. Robert W. de Forest marked the opening, on January 16, of the series of talks on this subject which is being broadcasted under the auspices of the American Federation of Arts through Station WEAU, New York, on alternate Saturday evenings during January, February, March and April. A similar series of talks was presented by the Federation last year, it will be remembered, and proved so successful that arrangements were made for a

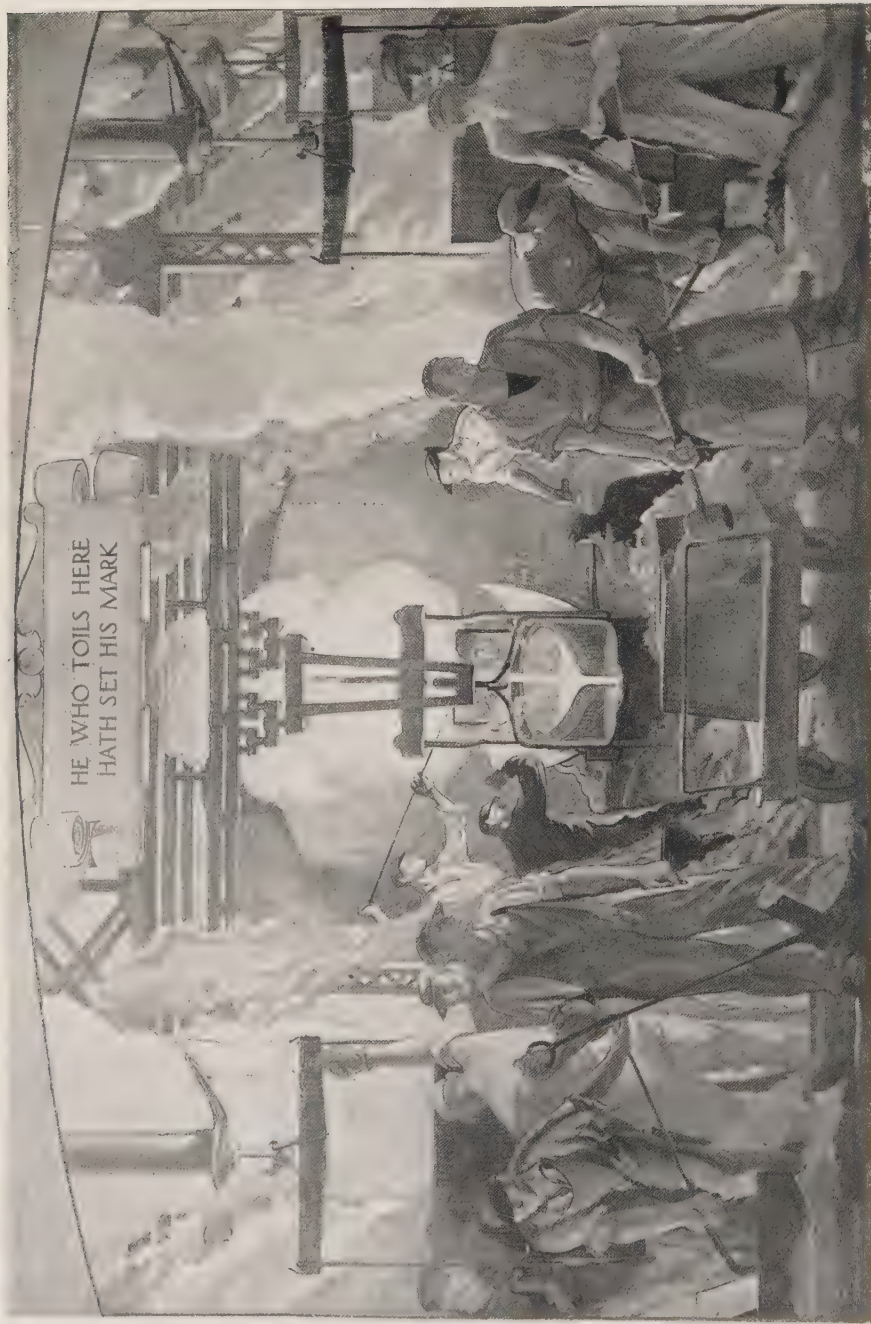
second series this season. In addition to Mr. de Forest's talk the program has included, so far, addresses by Prof. Leigh Hunt, University of the City of New York, who spoke on "Getting the Best out of Paintings"; by Mr. Harvey Wiley Corbett, past President of the Architectural League of New York, whose subject was "What to Know about Architecture"; and by Mr. Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, Pittsburgh, who spoke on "Making Use of the Museum of Art." The remainder of the talks will be as follows: March 13—"Getting the Best out of Sculpture," by Prof. John Shapley of New York University; March 27—"Art in the Home," by Frank Alvah Parsons, President of the New York School of Fine and Applied Art. The last two talks, those on April 10 and 24, will be on "Homes of Our Forefathers" and "Printed Pictures: Commonest Form of Fine Art," or "Art in Dress" respectively, the speakers to be announced later.—THE EDITOR.

OUR MAY CONVENTION

The Seventeenth Annual Convention of the American Federation of Arts will be held this year in Washington, May 12, 13 and 14, following immediately upon the Conventions of the American Institute of Architects and the Association of Museum Directors, which will be held in Washington during the previous eight days; and just before the annual meeting of the American Association of Museums, which will be held this year in New York, the first of the next week.

A unique feature of this Convention will be a day spent in Annapolis. The Governor of Maryland has generously invited the delegates to this Convention to a buffet lunch at the Governor's Mansion, and has placed the Hall of Legislature in the historic State House at the disposal of the Convention for a session that afternoon. This will be a memorable occasion.

A comprehensive inspirational and constructive program is being arranged, and it is earnestly hoped that there will be a large and representative attendance. Washington is most lovely at this time of year, and we have no doubt that abundant social entertainment will be provided.



TAPPING A CUPOLA—MURAL PAINTING, 12 X 20 FEET, FOR THE DECORATION OF THE VESTIBULE OF THE KOHLER COMPANY'S OFFICES AT KOHLER, WISCONSIN, BY ARTHUR COVEY

AWARDED ARCHITECTURAL LEAGUE GOLD MEDAL, 1925

One of a series of seven panels, the purpose of which is to illustrate the nobility of the daily work of the 6,000 men here employed and to create a focal point of aesthetic interest in an industrial community



THE GOAT HERDER

E. MARTIN HENNINGS

THE CHICAGO ARTISTS' EXHIBITION AT THE ART INSTITUTE

BY ROSE MARY FISCHKIN

CHICAGO flocks to the annual exhibition by its local artists with a special feeling. In part, it is parental, for Chicago takes a natural pride in the accomplishments of its artistic offspring. In part, it is the spirit of adventure, for there is never any telling what one is to find—new departures by established artists, sudden bursting into prominence of the “youngsters.” In part, it is just a holiday spirit. Above all, the Chicago show is one to be enjoyed, and this festive air reigns from the very day of the opening, when the red carpet and the tables heaped with flowers and silver proclaim the happy nature of the occasion.

The Thirtieth Annual Exhibition by Artists of Chicago and Vicinity opened on February 4, to continue until March 14. In a comprehensive exhibition of this kind there is always the temptation to make snap judgments on the “school” as a whole. As a matter of fact, there is no reason to believe in the existence of a “Chicago school.” This great haphazard city contains as many kinds of artists as any section of the country, and they travel far and wide for their material, study under many masters, obey the dictates of many influences besides their own quite individual temperaments. Nevertheless, most Chicago shows



THE CITY

CARL C. PREUSSL

AWARDED THE JOSEPH N. EISENDRATH PRIZE OF \$200



LITTLE ITALY: ST. PAUL

ANTHONY ANGAROLA

—and the present one is no exception—leave a very distinct impression as a whole: the impression of good craftsmanship. The ideal of clean color, of workmanlike technique, of good drawing seems to be quite

ticularly of women, is unusual, and the treatment ranges all the way from the loose, sure method of George Oberteuffer's portrait of his wife, through Abram Poole's smooth, sophisticated work, to the boldness of Sam



PORTRAIT OF MY WIFE

GEORGE OBERTEUFFER

AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE OF \$500

general among the exhibiting artists, and intelligence is the guide of most of them. Thus the exhibition impresses one with a sense of orderliness, of discipline and organization. Few canvases shriek at the spectator. For the most part, their claim is quiet and more insistent. "Pass me by, if you will. The loss will be your own. I am not to be won by a single sweeping glance."

Two classes of works are prominent in the exhibition—portraits and landscapes. The number of paintings of single figures, par-

Ostrowsky's "Ex-Fisherman." Young Paul Trebilcock has five portraits, the most striking being a study of a black-haired girl in a gaily embroidered white coat; "Svojrany Kabat" is the title. Arvid Nyholm is represented by a capably painted "Portrait of an Artist," and there are interesting works by Frank C. Bensing, Cecil Clark Davis, Antonin Sterba, John W. Norton, George Rich, and Gregory Orloff. Among the few paintings in which figures are subordinated to a general decorative scheme may be



SUMMER IDYLL

W. VLAD ROUSSEFF

AWARDED THE HARRY A. FRANK PRIZE OF \$100

mentioned W. Vlad Rousseff's "Summer Idyll," and William S. Schwartz's many-planned "Music" (dedicated to the Chicago Symphony Orchestra) and "The Dreamers."

Human beings are but accents, or take their place naturally with other phenomena such as trees and houses, in the paintings of Anthony Angarola, which form perhaps the most individual group in the exhibition. In Angarola's world things fall naturally into their essentialities: houses are windows and roofs; trees are above all leafiness; people are mechanisms that move among stationery objects. His world is a reduced world, or

rather a compressed world, and he arranges and rearranges his elements into patterns of subdued but striking color. William Owen, Jr., has a similar approach, seen in his "Landscape." A more conventional view of nature is taken by such competent painters as Rudolph F. Ingerle, Albert H. Krehbiel, Frank V. Dudley, Carl R. Krafft, the Staceys (John and Anna Lee), Karl A. Buehr, Edgar S. Cameron and Frederick Tellander. "Earthbound," a painting by Carl E. Wallin, is a modern expression of an ancient ideal, the unity of man and nature, illustrated by human figures rising and

emerging from cloud and mountain forms. More literal, but romantic in a different way, are studies of the city by J. Allen St. John, Carl Preussl, and J. Jeffrey Grant.

Two young women introduce a twentieth-century note of satire into the exhibition. Both Ethel Spears and Laretta Sondag use the medium of water color for their little comedies that would perhaps lose sprightliness in a heavier treatment. Their titles—Miss Sondag's "Young Girl's Diary" and "The Jazz Age" and Miss Spears' "The Fair Department Store" and "The Cafeteria"—indicate their tongue-in-cheek spirit.

A number of portraits of interest are included in the sculpture entries: among them "Ignace Paderewski," by Edward Everett Burr; "Mark Twain," by John David Brein; "Katsu," by Ida McClelland Stout; and Wheeler Williams' intelligent study of a negro's head.

Prizes at the Chicago show are numerous and testify to a generous spirit on the part of citizenry and clubs. Many of them are given to young artists, whom the Institute and the city are eager to encourage and recognize. A list of the awards follows:

The Mr. and Mrs. Frank G. Logan medal and prize of five hundred dollars, to George Oberteuffer for his "Portrait of My Wife."

The Fine Arts Building Purchase Prize of five hundred dollars for a painting to be given to the Chicago Public School Art Society, to E. Martin Hennings for "Winter in New Mexico."

The John C. Schaffer Prize of five hundred dollars, for a painting by a woman, to Jessie Arms Botke for "Uninvited Guests."

The Arche Club Purchase Prize of four hundred and fifty dollars to Frank V. Dudley for "Dunes from the Water's Edge."

The Mr. and Mrs. Jule F. Brower Prize of three hundred dollars to H. Amiard Oberteuffer for "Still Life."

The William Randolph Hearst Prize of three hundred dollars to Paul Trebilcock for "Svojazny Kabat."

The Mr. and Mrs. Frank G. Logan medal and prize of two hundred dollars to Frederic Grant for "The Departure of Marco Polo."

The Edward B. Butler Purchase Fund of two hundred dollars to Miklos Gaspard for "Galicia."

The Mrs. Julius Rosenwald Purchase Prize of two hundred dollars, for a painting

to be presented to the public schools, to Arthur Rider for "Against the Light."

The Joseph N. Eisendrath Prize of two hundred dollars to Carl C. Preussl for "The City."

The Harry A. Frank Prize of one hundred and fifty dollars to W. Vlad Rousseff for "Summer Idyll."

The Municipal Art League Prize of one hundred dollars for portraiture to Virginia Keep Clark for "Girl Reading."

The Mrs. John C. Shaffer prize of one hundred dollars for sculpture to Ida McClelland Stout for "Fountain Figure."

The Englewood Woman's Club Prize of one hundred dollars to a young artist, to John A. Spelman for "October Snow."

The Marshall Fuller Holmes prize of one hundred dollars to Abram Poole for "Portrait."

The Rogers Park Woman's Club Prize of one hundred dollars, for a painting by a woman, to Anne Anderson for "Spread Eagle."

The Chicago Woman's Aid Prize of one hundred dollars to Henriette F. Berger for "The Train Shed."

The Mrs. W. O. Thompson Prize of one hundred dollars to G. Ames Aldrich for "Frankenstein."

The Morris S. Rosenwald Prize of three hundred dollars to Pauline Palmer for "Morning Sun."

The Robert Rice Jenkins Prize of fifty dollars for a young artist to Sidney Loeb for "Seated Figure" (marble).

The new wing of the Art Gallery of Toronto, Canada, containing the Fudger Memorial and the Cox Collection, was opened on January 29 by His Honor, the Lieutenant Governor of Ontario. This was made the occasion, also, for the dedication of the Sir Edmund Walker Memorial Court of the Gallery.

The Forty-first Annual Exhibition of the Architectural League of New York was held during February at the Fine Arts Building, 215 West 57th Street, New York City.

The 121st Annual Exhibition of the Pennsylvania Academy of the Fine Arts opened on January 30 to continue to March 21.



HOISTING SAIL, LISBON

COLOR ETCHING

ORVILLE H. PEETS

IN BEHALF OF ETCHING IN COLOR

BY ORVILLE HOUGHTON PEETS

IF THE present tide of interest in monochrome etching is still rising, it is clearly due to the influence exerted by a number of societies for the encouragement of etching; or so, at least, it seems to me, and I am the more anxious to give them credit for this because I wish to show, in this paper, that if they adopted a less negative attitude toward color etching, a revival of this potentially rich medium might be brought about.

The only rule governing color etchings, in the regulations for exhibitors sent out by one of our best societies of etchers, is that color shall *not* be put on after printing; and they have seen fit to print this negative in large type. I am not sure that there are not sufficient reasons for retaining this rule; but I am positive that if the members of this society had a less theoretical knowledge of

color etching, they would feel that the situation did not justify a premonitory tone. This rule has not prevented the present deplorable status of color etching; and, on the other hand, some of the most beautiful examples of color work in the realm of printing have been produced in the past few years by methods of coloring after printing. Those who are in the habit of saying, "Anyone can fuss up a single print for exhibition, but he couldn't get out an edition," should see some of the modern hand-colored books, printed in editions of five hundred or more. I think the tendency of hand-colored work is to find its own place, and it may come to have its own societies and exhibitions; though, being based, in style, on the hand-colored etchings and aquatints of the late eighteenth and early nineteenth centuries and the steel engravings

that followed, its close relation with the etching society is obvious; and where the key plate is an etching it would surely be less out of place in an exhibition of etchings than in a water-color show where its serial nature alone would disqualify it. To insure the jury's control, it would be sufficient to ask that a proof without any hand-coloring be submitted in all cases where any color has been put on after printing. I remember judging an exhibition of etchings in which there were several color etchings that had been enlivened by touches of oil paint put on thickly and showing marks of the brush as well as rings where the oil had spread in the paper. My first thought was to "chuck" them without ceremony; but as print after print came to light of the common variety, all seemingly printed in the same shop, though they were by a number of artists and of widely differing subjects, I came back to the first group with relief. Had I been able, I should have insisted that the same color effect be obtained by a less obviously empiric method; the vision and the intention seemed so important, however, that I felt the exhibition could not afford to lose them.

The history of the prejudice against "post impression" color is interesting. Color intaglio printing came into being with the discovery of those methods which gave "values" rather than line: aquatint, mezzotint and stipple engraving. It was usual to find prints both in color and in black alone of plates made in these mediums; and as the color prints had a greater value, the black prints were sometimes hand-colored to look like—and frequently to sell as—examples of the color edition. More recently photogravure and gelatine copies were made from the best eighteenth-century black prints, and hand-colored proofs of these were sometimes sold to unwary collectors, until it became an habitual precaution to examine prints with a glass before buying and to refuse as spurious the ones in which color appeared between the grains and not in them. At present the collector can no longer rely on this simple measure, for deep-etched photogravures are now made that can be printed by rubbing color in the plate; so other means are needed in the case of doubtful prints.

There is another objection to the use of

this very uncertain guide: some beautiful aquatints of the late eighteenth and early nineteenth centuries were colored after printing, and the collector would miss many prizes who followed a rule of the thumb that excluded them. The painter-etcher has added, to this prejudice of the collector, an instinctive feeling of his own that coloring after printing is not "legitimate." I confess I have this feeling and have not been able to argue it out of me in spite of the common observation that the "customary" eventually becomes the "legitimate" unless it may be attacked for other sins than that of innovation. The first man to bring sounds from his lute, by drawing across its cords the string of the bow with which he had just been shooting, probably never thought of it as anything but an illegitimate way of playing; however, the viol and all its forms have resulted. It is true, also, that the present rule does not exclude (fortunately other considerations do) the "commercial" color etching in its most debased form; so it cannot be defended on the ground that it prevents the lowering an artistic standard. Is it possible that, with improved methods or a better grasp of those we now use, the same color effects may be obtained from plates as easily as on the prints? Within limits, I think this may prove to be true; and I should vote to retain the rule against coloring after printing in the hope that it may force us to develop the technical side of color etching.

The principal objection (one sometimes sees a print in which this objection is almost a virtue) to the color etching in which several colors have been rubbed into the same plate is that there is always a zone in which the colors mix. Green trees become bluish-green as they meet the sky, and the blue sky becomes tinged with purple where it surrounds the red house. This constant fusing is the cause of the aesthetic similarity of sometimes totally different subjects, and it soon becomes an intolerable defect. The cure is several plates; though several colors may be put on one plate if each can be wiped with a separate rag, as may be done where there is enough un-etched surface between the parts to be inked. This fortunate condition is not always obtainable, however, and one cannot increase the number of plates indefinitely as one can in relief block print-

ing; for each plate carries a slight all-over tone (unless wiped with chalk which degrades the colors), and a print is apt to become less bright each time it goes through the press. Also, the paper becomes too much charged with ink where several strong colors are superimposed, and a further printing causes an absolutely detestable shiny surface in such spots. Were absolute register possible, one might use the theory of the three-color process for some subjects (few artists would accept the hard discipline required for color separation); but too many elements make perfect register a fortunate chance rather than a certainty for every print. If there were no other objections to increasing the number of plates, there would still be the danger of some one of the plates showing a little too much mis-register. The time required for each printing is considerable even if there are few "discards"; and the artist who has once printed an edition of a subject on more than four or five plates will not undertake it again in any blithesome spirit.

The print reproduced with this article is an illustration of this problem of limiting the number of plates needed. The Portuguese sail boats, especially those which carry freight on the Tagus at Lisbon, usually have the tops of their masts painted in bright colors, and touches of pure color often appear in the decoration of the hulls. (I have seen quite elaborate designs in the hold of a boat used for carrying coal!). I decided that I could get the principal color effect with three plates, and expected to put on these small touches of color after the print was "pulled," though using diluted etching inks rather than water-color. I had finished some prints in this way when I remembered that the society to which I was sending a print had said: "Thou shalt not!" So I used the same brushes, inks, etc.; but put the color on the plate before the last printing. The result was so nearly the same that I had to destroy the first proofs to avoid confusing them with the others. The time and patience required in the latter method is, however, much greater. One sees the colors much less well on the plate. As the color is put on the black plate—freshly filled with ink, of course—the greatest care must be used to avoid spoiling both the black lines and the purity

of the color one is putting on. The prints, having been allowed to dry, do not present this difficulty. If any important color is left out, it is too late to remedy it after the roller has passed over the plate, unless one risks "perjuring his soul away" by putting the omitted color on the print. A greater difference than one who has not tried both ways would think possible is caused by the fact that one uses several brushes charged with different colors in working on the plate; while one runs through a stack of prints putting only one color on each, an operation that becomes almost automatic after the first dozen prints.

In hunting for substitutes for hand-coloring of the print, we must limit ourselves, as far as possible, to methods that are fairly simple and direct and suited to the artist to whom etching is only one of several means of expression. Color etching needs, more than anything else, that it should be taken up by artists who have an individual message to transmit. These are not always endowed with patience and methodical habits, and they find it difficult enough, as a rule, to make ordinary etching do what they wish. The painter-etcher who uses chloride of iron as his acid may not notice any difference in its working between 15 and 45 degrees Baumé (dilution is compensated by freer action of mordant properties); but the etcher of the copper cylinders for the rotogravure supplement of a newspaper usually makes five divisions between 36 and 44 degrees; and he has to consider such factors as the temperature and humidity of the air because of its effect on his bichromated gelatine resist. This resist, before it comes to his hands, must be protected from chemical fumes of many sorts. (I had a more or less amateur part in the early experimenting in this process in New York. We had mysterious troubles with our carbon tissue and finally located their cause in ammonia fumes from stables under the window of our gelatine drying room. That danger is less common at present, but a garage ventilator might bring others.)

Methods so delicate and exacting are counter-indicated in the case of most artists, nor do I notice that painter-etchers who have had practical experience in photo-engraving are at all inclined to look down upon those slow and primitive means usually

met with in studios. They know too well the constant application called for in process work and the stunting effect of any similar requirement on one's purely "artistic" development. Very few of our painter-etchers have acquired an even mediocre facility with such an ancient and honorable tool as the graver or burin; and the few of us who use it at all take an inordinate pride in work an old steel engraver would despise utterly. It is sometimes difficult to draw the line between a proper joy in the control of a medium and a too great complacency in purely manual or mechanical accomplishment. Whistler, who for many reasons—not least among them, his starting the custom of the painter-etcher doing his own printing—is the founder of the modern school of etching, is the safest guide in this matter; and the most qualified exponent of the Whistlerian tradition, Mr. Joseph Pennell, is an example of the extent in which one may be devoted to the technical side of an art without allowing it to become an end rather than a means.

After all, is color etching really needed? It seems to me that a final answer to this question can only be given when we have found whether or not we are able to carry over to this medium a considerable part of those qualities which give to monochrome etching its enviable place among the printing arts. Obviously we must renounce, at once, a larger part of that unity to which the monochrome etching attains simply as a result of its limitation in the matter of color; and there can be little hope of reaching that suggestion of something mysterious, even supernatural, which the brown-black etching ink can give and does give a little too often to be entirely convincing. A few artists working alone with color etching could hardly feel much confidence in trying to solve the problem not only of getting good color but also enough distinctive etching quality to resist comparison with process color work which, with all its faults, has almost distressingly solid virtues. For this reason, I should like to persuade more of our painter-etchers to devote some time to work in color. Their exhibitions would gain in interest, and, in many cases, their black-and-white work would profit from drill in the less used expedients of engraving.

It is necessary, also, if a new school of

color etching is to be built up in America, that a few simple rules be made so "commercialism" may be held in check. The American etching societies are in a position to impose such rules for color work, and I feel sure they will eventually find the need of similar defensive measures for monochrome etchings. First among these rules should be one establishing a distinct category for the print made by the artist. The American school of etching is based on the work of artists who do their own printing. Except in the artist's studio, the etching press is practically obsolete in America; nor are there professional printers except in a few of the largest cities. The community press tends to make up this deficiency, and frequently there is one man in a group owning a press who, because of his greater aptitude, is often commandeered to pull proofs; but with few exceptions, the American etcher "rolls his own," and this fact makes him limit this non-creative work.

From this has come the very limited edition and the comparatively high price of etchings. This price is only fair in the case of prints which are the artist's own handiwork; and the artist has on his side the whole tradition of the fixation of values, who would exclude, from the benefit of this scale of prices, the work of the professional printer. No injustice would be done the man, or woman, who does not do his—or her own printing; for, if we suppose the printing to take as much time as the making of the plate (it frequently takes much more), a return of about half would represent an equal payment for the time expended, as the cost of even the best printing is relatively small. Some professional printers make better prints than some painter-etchers; and I do not find it possible to accept the claim that the greater variety in an artist's prints is an added value. There is usually but one best way of printing each plate, and proofs which do not conform are inferior; but years of contact with his press tend to bring an artist's engraving and printing into a harmony not to be obtained otherwise. And in color etching there can be no question of the imperative need of a press: off-setting is the secret of good register, and color combinations are usually a matter of many trials—so much so that there are sometimes as many proofs made in the production of a

subject on several plates as there are final prints in the edition.

The supposition that the painter-etcher does his own printing has become so general in America that the expression "artist-proof etching" is often taken to mean an artist-printed etching, and it is unfortunate that this meaning is not the only correct one; however, this term has been so abused that there can be no hope, at present, of giving it a precise interpretation. Originally the artist's proofs were those given the artist to show the state of the plate, or a few "complementary" ones before printing the edition. They were not numbered, and gained a large part of their sale value from their character of exception. For an artist to inflate this number so as to profit later is certainly indelicate, in the French acceptance of the word, but a numbered edition of such proofs is anomalous even though they be the artist's property. As for the adver-

tisement one sometimes sees: "Signed artist's proofs, edited by Blank and Sons Ltd.," the absurdity of it is such that its fraudulence may be neglected. Better than trying to define a term so erroneously used would be to adopt a new one. A small stamp made of the words; "Printed by the artist," could be issued by the leading etching societies to etchers who send with their application a sworn statement that no incorrect use would be made of this stamp. These societies could agree, also, not to admit to their exhibitions any color etchings printed in more than a fixed number. This number must not be chosen hastily; but the smaller it is the more it will encourage work that does bend to popular taste. The best dealers and all collectors would favor these rules, and they would give a minimum of protection to those who undertake a medium that is, at times, "cantankerous" beyond all others.



THE DAIRY FARM

J. B. C. COROT

RECENT ACQUISITION, PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.



THE DANCE

SILK TAPESTRY

BY

ARTHUR CRISP

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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VOL. XVII MARCH, 1926 No. 3

THE MUNSEY MILLIONS

The world at large was startled some weeks ago by the announcement that Frank A. Munsey, the well-known publisher, had left the bulk of his estate, amounting to approximately \$40,000,000, to the Metropolitan Museum of Art, without restriction. Probably none was more surprised than the President, Director and Trustees of the Museum. To no one had Mr. Munsey intimated especial interest in the Museum and its welfare. He was at the time of his death only a ten-dollar a year member, and had, it is said, declined to increase his subscription on account of the multiplicity of demands made upon him.

Of course it is unknown as yet just how much this bequest will amount to. It will take some years to settle the estate, as much of Mr. Munsey's property was of a sort which cannot be immediately turned into cash.

What reason he had for choosing the Metropolitan Museum as the recipient of this great gift no one seems to know. There are some who have questioned the wisdom of his choice, some who find in this choice something fantastic; but why, and how? There is probably no institution in the country carrying on a larger educational work than the Metropolitan Museum of Art in New York at this present moment.

Fifteen years ago, or thereabouts, Mr. Henry W. Kent, now secretary of the Museum, conceived an educational programme which, little by little, he and his coworkers have successfully developed. This programme reaches out and embraces a large part of the population of Greater New York in its beneficence. It takes the form of lectures, many of them free, of gallery talks, of an aggregation of material which may be used by designers, manufacturers and salesmen—in short, it puts at the disposal of the public the vast accumulated wealth in art objects which, through wise choice and generous gift of many art lovers, are housed beneath this institution's wide, hospitable roof.

If one would wish to know what the Metropolitan Museum of Art stands for to the people of that great city, let him visit it on a Saturday afternoon when its galleries swarm with those from all walks of life. Let him see the troops of school children that go through its turnstiles; let him penetrate into this hive of activity, and he will come away fully assured that it is by no means a cold storage plant, a mere treasure house where art is kept safely for the benefit of the few.

And what does this mean in heaven for the masses? During the past year the attendance at the Museum was over a million. What did these people go for? What did they take away with them? Certainly the attraction was a good one, and the memory that they carried home with them must have been one worth cherishing, a memory which would help to elevate life. Perhaps Mr. Munsey visited the Metropolitan Museum some Saturday afternoon and saw for himself. Perhaps he attended one of the evening orchestral concerts that for the past few years have been given there on certain Saturday nights during the winter. These concerts are not what is called educational;

they provide a feast and they bid all welcome. Dwellers from the East Side and the West Side, from the Bowery and from Harlem rub elbows with those whose homes are on Fifth Avenue. It is a common pleasure they share, a rare pleasure. The attendance is as great as the capacity of those large halls. The best music is listened to in a self-imposed, unbroken silence. In what other way can common brotherhood be better taught or comprehended?

Great universities require great endowments and receive them. Why, then, is it strange that, appealing to the imagination of one who had it in his power to give, and was an organizer, this beneficent organization should have been singled out for generous endowment? That it has so been should be a great occasion for gratitude. Let us hope that other far-seeing Americans who have great wealth to dispose of may find it in their hearts to do likewise toward other institutions conducting similar work. It is not a question, perhaps, of life itself, but of life more abundant, life most worth living; and that, after all, is the great problem of mankind.

NOTES

A. F. A. EXHIBITIONS AND LECTURES IN CONNECTICUT SCHOOLS

At the beginning of the present season The American Federation of Arts was requested by the Supervisor of Art Education for Connecticut to duplicate two of the Illustrated Lectures to use in the schools and to arrange to send on circuit two special exhibitions—one of Fine Printing and one of Art Student Work from Western Schools. A most gratifying letter has been received from the Supervisor of Art Education from which we quote as follows:

"Regarding a report from the places where your exhibits and lectures are being used this year. Enclosed is a schedule for each of the following:

American Painting (Lecture)
American Sculpture (Lecture)
Fine Printing (Exhibit)
Western Schools (Exhibit)

"If you will communicate with those on these lists I am sure you will get some valuable material for an article for your magazine. To avoid duplication, I have not called for written detailed reports. But I know that the towns that have used

the lectures and exhibits are delighted with them. Indirectly they are having a marked influence in interesting the communities in art in the schools.

"You will be interested to know that your lectures and exhibits are only part of similar material that the Connecticut State Board of Education makes available to schools about the state. Among our other lectures we have one on the Art Treasures of the Morgan Memorial of Hartford, one on Egyptian Art, one on Greek Art, one on Assyrian Art, etc. Among the exhibits are a beautiful collection of about sixty large travel posters, a very excellent exhibit on the Graphic Arts furnished by the U. S. Museum at Washington, an exhibit of colored prints, etc.

"Transportation in most cases is covered by the State Department. A stereopticon lantern and screen is sent free of charge to those not possessing their own lanterns. This makes it possible even for the smallest community to avail itself of the opportunities offered.

"I believe very firmly in this type of service as everything of this nature helps to vitalize and motivate the art work of the schools. We ought to have more of it. If we cannot take the people living in the smaller towns to the museums in the cities, we can at least assemble traveling exhibits, etc., and 'bring the museum to the people.'" In this respect the American Federation of Arts is accomplishing a singular piece of pioneer work. More power to you!

"Very sincerely yours,

"(Signed) JOSEPH WISELTIER,

"Supervisor of Art Education."

The circuits for the lectures included 20 and 17 places respectively, those for the exhibitions 13 and 14.

ART BOOKLET

At the request of the Haskin Bureau, the American Federation of Arts has compiled and published an Art Booklet, comprising 32 pages of text and illustrations devoted to art in everyday life, particularly in the home. Fifty thousand copies of this attractive pamphlet are being distributed through 1,500 newspapers on the Haskin circuit. It is mailed, without charge, on request accompanied by a two-cent stamp. Such requests should be addressed to The Haskin Information Bureau, Twenty-first and C Streets, Washington, D. C.

This is educational work on a large scale, and through its medium the Federation hopes to reach many with whom contact has not yet been made; in other words, to materially increase the number of those to whom art is a source of pleasure and inspiration.

AT THE
ART INSTITUTE
CHICAGO

At the annual meeting of the Governing Members of the Art Institute of Chicago, which was held early in January, a number of interesting facts were reported, testifying to the growing usefulness of this institution and the large part that it plays in the life of the community. The membership of the Art Institute has been materially added to during the year and now numbers, including all classes, 14,546. Of these, 223 are governing members, whose function it is to elect a governing body composed of 27 trustees. The trustees in turn, elect the officers of the Museum. The title of Benefactor is given to those whose gifts to the Institute amount to \$25,000 or more. During the past year seven names were added to this list and inscribed on the bronze tablet in the entrance lobby of the Museum. A gift of \$20,000 was made to the endowment fund by Mrs. Charles H. Worcester, bringing the total of that fund to \$70,000.

Temporary exhibitions held during the year were 70 in number, more than three times the number of temporary exhibitions held by any other museum. An experimental course in art appreciation was given during the summer to college instructors in fine arts, by Charles Fabens Kelley, Assistant to the Director, and Curator of Oriental Art. The Ryerson Library served during the year more than 100,000 visitors, while 18,500 architects and students made use of the Burnham Library of Architecture. More than 50,000 lantern slides and nearly 1,000 photographs were used by lecturers.

The enrollment in the school during the year reached a total of 4,043 students, with 68 instructors. A number of new classrooms have been added. New scholarships include that of the Tuesday Art and Travel Club; one given by Mrs. C. N. Goodwin, and the addition to the James N. Raymond Scholarship fund of \$32,000, making a total of \$44,000; and the Anna Louise Raymond Fund of \$12,000.

On the evening preceding the opening of the Annual Exhibition of the Artists of Chicago and Vicinity, now being shown at the Art Institute, a dinner in honor of the exhibiting artists was given in the club room of the Museum, at which time announcement was made of the prize awards. A

full account of this exhibition is given elsewhere in these pages.

Three new process cases, illustrating the method of making Japanese color prints, have been installed in the Children's Museum at the Art Institute. The print used for illustration is a reproduction of "The Wave," by Hokusai. Each step, from the making of the drawing, the cutting of the blocks and the printing of each color or tone, is explained. The color blocks and the tools for cutting them are shown, together with the brushes for applying them, the tools for printing, and the prints in successive stages up to the finished sheet. These cases, which are the gift of the Chicago Woman's Aid Society, are not the first of their kind to be included in this interesting child's museum. There are also cases, previously installed, showing the processes of woodcarving, of enamel making, and of applying Japanese lacquer. One of these cases, that of Cloisonne enamel, was presented to the Art Institute by Yamanaka and Company, of New York; the others were the gifts of various clubs in Chicago.

Charles W. Hawthorne, one of our most distinguished American painters, visited the Art Institute during January and gave a demonstration of painting from life for the benefit of the advanced students.

Among the most interesting of the numerous one-man exhibitions shown at the Art Institute during January were those of snow pictures by Gustav Fjaestad, and of paintings by William S. Horton. Mr. Fjaestad is a Swedish painter, and most of the paintings in his group were of scenes in his native land. Mr. Horton is an American artist who has for several years made his home in Paris. His exhibition presented a wide variety of subjects, ranging from still life to snow scenes, landscapes and cloud effects. He has recently exhibited a group of his paintings in London, attracting much favorable comment. An article on Mr. Horton's work was published in the January number of this magazine.

Another exhibition of special interest which was shown at the Museum during January was that of British posters, published by the London and Northeastern Railway for the season of 1925. These posters represented the work of such artists as Frank Brangwyn, J. L. Carstairs, Frank



THE PRESENTATION OF THE GIFTS—PANEL IN CARVED WOOD
BY JOHN KIRCHMAYER

Newbould, Fred Taylor, and Walter Shradbery.

A self-portrait of Leopold Seyffert, has been presented to the Art Institute by Mrs. Percy B. Eckhart, one of the trustees of the institution, and placed in the gallery devoted to portraits of artists.

ARTS AND
CRAFTS IN
BOSTON

The Boston Society of Arts and Crafts records a combined sale of over \$40,000 in its Boston and New York shops during December, or more than half what the Society sold in a whole year, ten years ago.

These figures are significant. They mean greater activity of the craftsmen, more craftsmen, better type of work, and a more widespread interest on the part of the American public in handmade articles.

The recent exhibition in Boston of objects from The International Exposition of Modern Decorative and Industrial Art at Paris, selected by an American Commission headed by Prof. Charles R. Richards of the American Association of Museums, has set many speculating about the possibility of a future arts and crafts movement in America. The collection from Paris reveals a definite modern trend, expressive of European life and thought, and crystallized in certain outstanding leaders. There is no similar movement in America. It is hoped that some parallel effort will develop here as a result of our steadily increased interest in the arts and crafts . . . that eventually something typical of America today will evolve. The Boston Society of Arts and Crafts has always maintained a high standard of technique and artistic merit. It undoubtedly will be a valuable force in guiding and encouraging any developments which may come.

During the month of January, J. Kirchmayer's altar panel, "The Presentation of the Gifts," has been on view in the gallery at the Boston Shop of The Society of Arts and Crafts. It is an unconventional treatment of a conventional subject, done in what Mr. Kirchmayer calls "American Gothic." The traditional biblical subject is worked out according to the artist's individual interpretation. Convention is bent to serve his needs. The central figures, so often detached from the rest of the composition in more conventional treatments, are here part of the whole. The draperies also serve as part of the composition. The central group of figures are supported by a joyous circle of cherubim, each one differently carved, as is the way of J. Kirchmayer. The lower part of the panel, with its complacent ox and ass, roughly carved, contrasts strikingly with the more idealized theme above. The entire interpretation of this moment in the life of the Holy Family is full of the nobility of humanity, of sweetness, gentleness and reverence.

Mr. Kirchmayer, one of the founders of The Society of Arts and Crafts, has con-

tributed to the interiors of some of the most notable homes and churches in this country, among them St. John the Divine, New York; St. Mary the Virgin, New York; St. Thomas', Detroit; and St. Paul's, Chicago.

Three enamels by Frank Gardner Hale, seen in January at the Boston Shop, reveal able work in a medium that is seldom used by American craftsmen. St. George and a Medieval Knight formed very suitable subjects for the brilliant effects obtained by the use of transparent enamels, the old Limoges method. Mr. Hale used an underlay of gold on the armor to attain greater brilliancy of effect. His third enamel was an opaque. All three were framed with wide, black-velvet backgrounds.

Mr. Hale, who is vice-president of The Society of Arts and Crafts, left early in February for an extended lecture through the middle west, discussing in museums and schools, "Jewelry and the Crafts Movement."

During February, the Photographers' Guild will have an exhibition in the Boston Gallery.

The New York Shop, 7 West 56 Street, had a group of thirteen pieces of sculpture by Alec Miller on view in its gallery. Mr. Miller is from Campden, Gloucestershire, England, and has done some delightful portraits in various woods and in stone. He has exhibited in the Royal Academy, the Palace of Art and the Gallery of Fitzroy Carrington.

We are reproducing here-
THOSE COUNTRY with, through the courtesy
BILLBOARDS of the Philadelphia Art

Alliance, a poster designed by D. Owen Stephens of Philadelphia, which has recently been issued in large numbers by the Art Alliance and the Philadelphia Congress of Art and widely distributed in Philadelphia and other cities, as a further plea for the restriction of billboard advertising to commercial districts.

Witnessing to the increasing pressure that is being brought to bear on this subject and the interest that it is arousing in all sections of the country, there was published in a recent bulletin of the Philadelphia Art Alliance an encouraging report, indicating the progress that has been made by the anti-billboard movement under the leadership of the National Committee for the

SO · THIS · IS AMERICA !



RESTRICT · BILL · BOARDS to
COMMERCIAL · DISTRICTS
POSTER · CONTRIBUTED by
PHILADELPHIA · CONGRESS · OF · ART · &
PHILADELPHIA · ART · ALLIANCE

POSTER BY D. OWEN STEPHENS

Restriction of Outdoor Advertising. Apparently a temporary truce has been declared between the outdoor advertisers and the objecting public, or so it would seem from the fact that this National Committee has agreed not to stimulate letters to advertisers for a period of three months, protesting against the use of rural poster boards. This action has been taken since the Poster Association recently agreed to remove all rural poster boards within five years' time, one-fifth to be taken down each year in each locality. This agreement does not hold with regard to rural painted boards, but merely to those of the poster variety, the

reforms promised in the matter of the painted boards not including those located in rural districts. While this leaves much to be desired, it is a very definite step in the right direction, and it is hoped that by continually bringing before the advertisers the fact that in the face of adverse public opinion this is an unprofitable form of advertising, not only the poster boards but those which are painted may in time disappear from our public highways.

From the report of the Chairman of the National Committee for the Restriction of Outdoor Advertising we learn of a victory gained in the state of Florida. The Chamber

of Commerce of Daytona Beach recently announced its intention of erecting 1,000 billboards on the highways of Florida, Georgia and the Carolinas, advertising the newly consolidated Daytona Beach. At the instigation of the National Committee, hundreds of letters from all parts of the country were sent to this body, protesting against such action and pointing out the many disadvantages in connection therewith. As a result the Chamber of Commerce reconsidered the matter, and the billboards were not erected.

In addition to this it is encouraging to know that the Standard Oil Company of California, on its own initiative, has removed nearly 1,200 large signs from the public roads of five states in the far west, in order "to preserve scenic beauty for the people to whom it rightfully belongs"; and that the Benoit Company of Portland, Maine, has removed over 400 billboards from the highways in response to a call from Governor Brewster asking the people to preserve the beauty of the public roads.

POSTER COMPETITIONS This is the age of competitions, particularly in the field of art, and the monetary prizes offered each year in connection with these contests amount to sums of no small importance.

One of the outstanding competitions of the present season was the International Art Contest instituted recently by Lord and Taylor of New York, for a symbol which would interpret the spirit of the modern store, in relation to its Centennial celebration. More than 500 entries were received from artists of this and other countries, the prize winning designs including line drawings, paintings and sculpture. Fourteen cash prizes, amounting to a total of \$3,000, were offered in connection with the contest. During the latter part of January the prize-winning designs were exhibited at the Art Center, New York, where they attracted wide attention.

The California Art Institute, Los Angeles, has lately conducted its Annual Poster Competition. Each year this institution chooses a new subject for its contest, and this year the awards were for posters pictorially interpreting the subject, "Better Homes." An invitation to participate was

extended to every amateur artist and student in the public and private schools, universities and colleges in the Pacific Coast states. Fifteen prizes, ranging from scholarships in the Institute's school to drawing tables and art books, were offered for the best designs submitted, these having been made possible through the generosity of a number of the leading business firms in Los Angeles. Immediately following the close of the competition the prize-winning posters were placed on exhibition in the auditorium of the Barker Building, owned by the contributor of the first prize, where they were visited by delegations from the various schools and colleges and by the public generally. So successful has this exhibition proved that arrangements have been made to send it on a circuit of cities throughout the state of California.

The National Plant, Flower and Fruit Guild of New York is at present conducting a national poster contest open to pupils of high schools throughout the United States. The purpose of this contest is to secure a poster which the Guild may reproduce to enlist a larger public in its "Share Your Flowers" campaign in the interest of those sick or disabled persons in hospitals and other institutions who are debarred from the pleasures of active life. The jury of award for this contest includes Lorado Taft, the well-known American sculptor and art teacher; Frank Alvah Parsons, President of the New York School of Fine and Applied Arts, and Mrs. S. Harvey Day, Executive Secretary of the National Poster Art Alliance. A first prize of \$50 is offered to the high school pupil submitting the best poster; and twenty additional prizes are offered, ranging in amounts from \$25 to \$5. This contest closes on the 20th of this month.

IN DENVER The Denver Art Museum has received its first large gift of money, a bequest of \$10,000 from Henry Bolthoff. The work of the Cooke-Daniels Foundation, established a year ago by Miss Florence Martin, was inaugurated by a series of six lectures by Dr. Ian B. Stoughton-Holbourne of Edinburgh, dealing with the nature and evolution of civic art, especially its place in the lives of the ancient Greeks. A special feature

was the lecture on "Greek Dress," illustrated with living models, draped before the audience. The public was admitted free of charge.

Exhibitions at the Art Museum during January included paintings of Colorado mountain scenery by Albert Bancroft, a local artist; and a loan exhibition of Indian art owned by Denver collectors, including the McNeil collection of blankets recently acquired by the Museum. Two lectures were given in connection with this exhibition, one by J. Allard Jeancon, director of the Colorado state museum, and one by Prof. Hartley Alexander of the University of Nebraska, who also delivered an address on the new Nebraska state capitol. The annual exhibition of pictorial photography by the Denver Camera Club was held at the Museum the last three weeks of January.

The weekly "Moments Musicale" at Chappell House was resumed in January with a program of violin numbers by Hans Pronski.

The Chappell School of Art began its new term in January with an exhibition of student work. A course in artistic photography was inaugurated, under the instruction of Laura Gilpin, a pupil of the late Clarence H. White of New York.

The competition held by the Sons of the American Revolution for a design for the Denver municipal flag, was won by a high school girl. A civic ordinance has made her design the official flag of Denver. In this connection, interest was aroused by a lecture on heraldry by Louis P. De Boer.

Other lectures during the month included "Simple Rules for Home Beautification" by Dudley Crafts Watson; and "Trails and Temples in Greece" by George W. Eggers, director of the Denver Art Museum.

Brave news! An official
PARIS NOTES decree has appeared in the
government organ, the

Journal Officiel, ordering that art classes shall be organized in all the French colleges and lyceums, classes in which not an academical technique is to be supplied but a direct explanation and interpretation of the most expressive works of the greatest artists, by teaching, by visits to whatever specimens of art exist in the locality, by photographs

and other modern methods. The decree makes it very clear that the direct study of art is to be substituted for history and mere naming of names, which enter one ear of an indifferent student only to go out at the other.

The opinion exists here and there that French art owes everything to the Italians and Flemings. Since the eleventh century, on the other hand, French art, as a whole, has developed individually and consistently in the works of its own painters, sculptors, architects, enamellers, tapestry weavers and illuminators. The new order of art teaching—which may have taken a suggestion from America—will modify academical errors and give an immense impulse to modern French art.

Visitors to the Louvre who remember David's vivid portraits of his mother and father-in-law, Monsieur and Madame Pécoul, and are familiar with other remarkable works of this painter of the Revolution and the Empire, will be interested to learn that an effort is being made to have his famous "Coronation of Napoleon" removed from the Louvre to Versailles, where historically it belongs beside its companion piece, "The Eagles." Much is being written about David and his work just now: *L'Art Vivant* consecrated its entire December 15 number to various studies of his work and life, with many reproductions of his pictures, including the "Tricoteuse" of the Lyons Museum, the Portrait of Pope Pius VII in the Louvre, the portrait of Lavoisier and his wife from a private collection, etc.

That lyrical modern painter, Vlaminck, has been exhibiting for some days at the Bernheim Jeune Gallery with great success. His "tender and tragic landscapes" set the art lover dreaming. With scarcely any exceptions all the current exhibitions are devoted to the works of modern artists, and never have contemporary painters had so little to complain of in the matter of neglect. They are shown, admired and bought. What confidence it gives them! At the recent exhibition called "*L'Art d'aujourd'hui*" a large still-life by Picasso hung in a small room instead of occupying a place of honor. Somebody expressed surprise to Picasso, who replied: "That's of no consequence. The place of honor is there *where I am.*"



NOTRE DAME BY MOONLIGHT

FROM A FRENCH POST CARD

The Academy at Venice possesses a Crucifix by Van Dyck, but it is only a replica of the original which has recently been discovered at Montpellier in France. M. de Dainville, archivist of the Department of the Hérault, was one day engaged in classifying eighteenth century documents when he came upon the will of a painter of Montpellier named Caumette, who died in 1747 leaving to the Montpellier General Hospital his "Crucifix by Van Dyck," of which he carefully indicated the dimensions. The picture still hangs in the Hospital Chapel but is in very bad condition.

The Museum of Decorative Arts, in the Marsan pavilion of the Louvre, is holding its hundredth exposition, which will last until the end of February. Among the exhibits, Mademoiselle Baud's drawings from ancient Egyptian funeral paintings are strikingly clever; she has known how to modernize the subjects effectively for decorative use. Mademoiselle Baud works at the French Institute in Cairo. Among many other interesting things is an historical Persian carpet, formerly belonging to the Austrian Imperial collection, from which it was purchased last year by two Englishmen who have lent it for exhibition here.

It is about 9 yards long by 5 wide, has a red background with flowers and animals conventionalized, and is framed by Arabic characters on yellow, and a midnight blue border. This carpet was presented in the year 1698 by Peter the Great to the Emperor Leopold I and is said to be valued at ten million francs.

During the brief appearance of Monsieur Loucheur as Finance Minister, he expressed his intention of taxing antique art under the title of "biens oisifs." This announcement created very unpleasant excitement among collectors and owners of inherited, highly prized works of art, of whom many have lost a considerable part of their fortunes in the national financial difficulties. Fortunately, nothing came of this threatened injustice, as political opposition lifted M. Loucheur out of office before he could put his projects into execution.

The French are devoted to Spanish art in almost any of its forms. Ribera, Zuloaga, Goya or modern Spanish painters are always exhibited with genuine success in Paris. Accordingly I was not surprised to see the enthusiasm of the audience at the Salle Gaveau the other night over the dancing of Argentina, an artist in every sense of the

word and utterly Spanish in appearance, dignity, distinction. She danced to the music of Joaquin Nin, Albeniz, La Falla, and the lamented Granados (who was torpedoed by a German boat in the English Channel during the war). Nin's music is remarkable also; he himself played a number of times, receiving the loud applause with imperturbable Spanish repose. Argentina endows her castanets with a soul; and her quick-tapping heels, her sudden poses, her picturesque costumes—each one a subject for a painter—as well as the marvellous movements of extraordinarily thin legs, held the audience spellbound. She seemed to draw Spanish sketches in the air by the motions of her body; it was sheer artistry.

The Luxembourg Museum will be closed from January 18 till the end of February, for a re-arrangement of the collections.

LOUISE MORGAN SILL.

Again the French Government has conferred a signal honor upon an American artist. The recipient of ELMER BROWNE this honor is George Elmer Browne, of New York, who has been decorated by the French Minister of Public Instruction with a gold medal, whereby he is himself made an officer of Public Instruction. This is the highest honor which can be awarded by the French Government.

For sixteen years immediately preceding the World War, Mr. Browne lived most of the time in France, studying the life of the French people and sympathetically setting it forth in his canvases. It is in recognition of the valuable service which he has rendered in thus strengthening the bond of friendship between that country and the United States that this recent honor has been bestowed upon him. During the past summer he conducted a party of students through France and Spain, and upon the occasion of his visit to the former country, was given a dinner and publicly decorated with the medal. This ceremony, which came as a complete surprise to the artist, took place at St. Cere, in the department of Lot. The presentation speech was made by the mayor of the town, who expressed, as did the other speakers, the great appreciation of France of Mr. Browne's achievements.

Mr. Browne is represented not only in the permanent collections of the leading museums and other art organizations in this country, but also in many of the public galleries in France. One of his paintings entitled "Bait Sellers of Cape Cod" was purchased by the French Government for the museum at Montpellier, France. Another of his works hangs in the Luxembourg.

The Department of Fine Arts of New York University has recently announced the establishment of a Summer School in Paris, which will open this year on July 12 and continue to August 21. Courses will be conducted by professors of the faculty of fine arts of the university, together with certain professors of French universities selected through the cooperation of the French Ministry of Fine Arts. They include, in addition to the regular classroom instruction, a number of supervised week-end trips to collections and points of interest in France, notably Versailles, Fontainebleau, Malmaison, Amiens, Chartres, Rheims and the battlefields. Among the subjects included in the curriculum, of which each student will be required to choose four, are French Painting and Sculpture of the 16th-18th centuries; Nineteenth Century and Modern French Painting and Sculpture; French Architecture of the 16th-18th centuries; French Decoration and Furniture of the 17th and 18th centuries; Early and Gothic Architecture and Sculpture in France; and Modern French Decorative Art. The school term will end with a four-day trip south to the Chateaux in the Valley of the Loire. At the completion of the courses certificates will be granted which will be credited toward degrees in New York University for one point each, subject to the requirements of the faculties of its schools and colleges concerned. This is indeed an opportunity, not only for the study of art under the most capable leadership, but for extensive travel in France with those well qualified to conduct and to point out those things which are of most interest and value to the student.

The announcement is made by Brig. Gen. Charles H. Sherrill, Chairman of Council Committee of the lately established Depart-

ment of Fine Arts of New York University. The business management will be conducted by the American Express Travel Department. According to the circular, it is estimated that the minimum cost per student will be \$425, this to include all expenses incidental to travel by land and sea, subsistence in Paris, and summer school tuition fees, from the time of leaving New York, July 3, until return thereto September 2. Three of the trips have already been presented as scholarship prizes, one each in the Art Departments of Yale University, of Cooper Union, and of New York University. The school is open to men and women, but only to artists and craftsmen, research students in the decorative arts, architects and interior decorators and those interested in the place of the arts in the trades.

The same careful consideration has been given to the development of these courses in Paris by the management of the New York University that is given to those offered by its Department of Fine Arts at the Metropolitan Museum of Art and the Art-in-Trades Club of New York City.

It may interest our readers to know that this Department of Fine Arts was established a year ago last September for professionals only—craftsmen and designers, as well as painters and sculptors earning their living out of the arts. The cooperation of the Metropolitan Museum, the National Academy of Design, and Cooper Union was secured. It was hoped by the organizers that in five years there might be enrolled two hundred students; at this time—less than two years, the enrollment is one thousand.

Announcement has also recently been made of the Fontainebleau School of Fine Arts, a summer school for American Architects, Painters and Sculptors, which will enter upon its fourth season June 25, to continue to September 25, 1926. This school, with its sister school, the Fontainebleau School of Music, is conducted in the Palace of Fontainebleau and is under the direct patronage of the French Government, through its Minister of Fine Arts. The professors are chosen from among the leading French artists and architects. The courses include,

for painters and sculptors, atelier work in the Palace Studio, specializing in the study of the arts of mural decoration and ornament; and for architects, atelier work in the Palace draughting room, together with a specialized study of French architecture, past and present. Frequent trips are arranged to Paris and other points of interest in France. All applications should be made, for architects, to Mr. Whitney Warren; for painters and sculptors, to Mr. Ernest Peixotto, care Fontainebleau School of Fine Arts, 119 East 19th Street, New York City.

Being the end of the old year and the beginning of a new one, the December notes have run into those of January.

The most important events of January can only be mentioned now and a full criticism will follow next month; these are the exhibition of the works of John Sargent, R. A., and the exhibition of the Arts and Crafts Society, both at Burlington House, which open after I have to mail this letter.

The London group opened its show at the R. W. S. rooms early in January and is a dull one. This one-time extreme left wing of art has not developed and is now as academic in its own way as any ancient body. In a word it stands for that modernism which has grown old fashioned, and it sadly lacks inspiration. The head of a boy by Epstein is a fine piece of modelling, but this is not one of the best of its kind, being a little heavy and coarse in treatment. Edward Wolfe stands out as a man to watch; he has very personal color qualities, and his translucent tones are beautiful and original and may lead him far if he devotes more attention to composition and drawing. He is that rare thing, an artist with a feeling for paint.

Other exhibitors are: Duncan Grant, whose undoubted talents do not work out to complete satisfaction in his two decorative panels for mural use; Roger Fry, Parescoe, Cantel Quenneville (the latter has a strange, wan style and draws with sensitive line, while making his paint look like enamel); Therese Lessore, Hyam Myer, Barne, Drummond, Allison (who has a delightful tone), W. Ratcliffe (accomplished and competent), and the late R. P. Bevan, whose art was suitable for posters and who had a



H. R. H. PRINCESS MARY

FRANK O. SALISBURY

LOANED BY THE QUEEN FOR EXHIBITION AT THE EHRRICH GALLERIES, NEW YORK

feeling for the character of men and horses; Mary Guinness (clever); Bernard Meninsky, who has qualities as a painter but has not developed the intuition needed for portraiture; Cedric Morris, whose almost pure realism shows to advantage in his "Shoveller Drakes Fighting," which is nearly a great piece of work; Paul Nash, whose pale oil painting "Still Life" has charm and skill.

It is a sign of the times that the *Railway Service Journal* is devoting several pages to articles on art, and that Sybil Thorndike is acting at the Empire in Henry VIII by Shakespeare, with scenes and dresses by Charles Ricketts.

The Festival of Arts and Letters has awarded first prize in its anonymous exhibition to a picture in tempera by your London correspondent (judged by the Director of the National Gallery) and another first

prize to the same author for a three-act play "Rebirth," which will be produced at a London Theatre in March with scenes and dresses by L. H. Bradshaw, chief assistant to Frank Brangwyn, R. A. Mr. Bradshaw has just accepted a commission to do an important mural decoration in a public building in the west end of London. He can be marked up as one of the coming men.

Mr. Ridgeway has been producing, and very excellently too, a series of Tchekov plays.

A new group, "The Greek Play Society," has produced the "Oedipus Tyrannus" with a cast of male actors in masks and on stilts, in what is thought to be the true Greek manner. A young artist named Harbord is responsible for the masks and costumes.

The British Confederation of Art is

arranging to bring from Paris the section devoted to the technical art training in the schools of Paris seen in the International Exhibition of Decorative Arts last year.

Miss Barbara Horder, daughter of a famous father, has made the stable of his house into a delightful experimental theatre which is attracting a good deal of attention.

Mr. Israel Zangwill is running a season of his plays at the Little Theatre, where he recently produced "Gloriana" by Gwen John; and he hopes shortly to produce his own "The Forcing House" at the Fortune Theatre, wherein he expresses himself on Bolshevism and the present state of the world politically.

The Arts League of Service is running a short season at a London Theatre for its travelling theatre companies, two of which tour the whole of England and Scotland in a motor charabanc the year round. A third company will now be sent on the road to tour the outlying parts of London. This society brings good art home to the man in the street and has played before the royal family at Balmoral.

There is little other news worth sending for December and January at this date, January 18.

AMELIA DEFRIES.

ART MEMORY CONTESTS IN OREGON AND COLORADO SCHOOLS

La Grande, Oregon, has lately been the scene of a very lively picture-memory contest, held principally in the schools, but extending also to the members of the Neighborhood Club, under the leadership of which the plan was carried out. In the graded schools the competition was divided into four classes, in connection with each of which there was offered a prize of \$10, while in the high school more substantial prizes were offered, amounting in all to \$100. These awards were made possible through the generosity of a number of interested individuals and the art departments of the local clubs. In connection with the contest among the members of the Neighborhood Club a single prize of \$25 was awarded. The competition was held during the third week in January, and the prizes awarded early in February as a part of the club's celebration of Art Week. According to report the interest and enthu-

siasm aroused by these contests was general, and great excitement prevailed, especially in the schools, as to the outcome.

The success of this plan may be attributed largely to the enthusiasm and capable leadership of Mrs. E. P. Mossman, Chairman of the Division of Art of the State Federation of Women's Clubs. It was she who, a year ago, inaugurated the picture library movement, which has since led to the establishment of forty art libraries throughout the state. One of these libraries has recently been instituted by a club in a small fishing village on the coast, which, when it met to discuss the plan, found that there was not so much as a magazine among its members from which to procure pictures. Other more prosperous clubs in the state, learning of its needs, immediately came forward, one contributing the beginning of a picture library, another a subscription to the AMERICAN MAGAZINE OF ART, thus making it possible to satisfy, to some extent, the great desire of those in this remote district for a knowledge of art.

This competition in La Grande has its counterpart in the art memory contest which has been instituted throughout the State of Colorado by the Department of Education of the University of Colorado. This will be conducted this spring in the schools of the state and will include also, it is hoped, the publication of a textbook for Picture Study for use in the schools. The sixty pictures around which the competition is to center will form part of this book, and to the end that these pictures may be thoroughly representative of the art not only of this country, but of the great schools abroad, a number of authorities on the subject have been requested to submit lists from which to make selection.

AT TIPTON, INDIANA—ART AND THE SCHOOL CHILDREN

For more than a generation, Indiana has been producing artists and authors of such distinguished achievement and in such numbers as to place her among the four or five states of the Union pre-eminent for their harvest of illustrious names. She would seem to be in a fair way to continue this record in the next generation, according to the evidence presented by such towns as Tipton, Indiana.



S. GIORGIO—VENICE

HENRY S. EDDY



TRINITA BRIDGE—FLORENCE

HENRY S. EDDY

FROM A CURRENT EXHIBITION AT THE RABCOCK GALLERIES, NEW YORK

The Tipton Public Library, desiring to observe National Picture Week last autumn, announced a contest among public school children for original drawings. The prize, a reproduction in color of Raphael's beautiful painting, "Madonna of the Chair," would go, not to the child who won it, but to his or her schoolroom as a permanent possession.

The response was most gratifying, particularly in view of the fact that the conditions of the award subtly induced, not the striving for a purely personal prize, but the element of service to the community. The winner would reap only glory, which is, of course, the most lasting reward, but one likely to be overlooked in this materialistic age.

Thirty-six drawings were submitted to the judges, who found it difficult to make a decision from so much meritorious work, but finally selected a landscape—a snow scene with tall trees and a cosy little brown house nestled among them with a lively squirrel in the foreground by Lela Coppock, a girl of eleven years, in the sixth grade. The Library gave her a little framed picture for herself as a memento of the occasion. It was a reproduction of "Alice," by William Chase, one of Indiana's most famous artists.

The diversity of subjects chosen gave evidence of the imagination of the youthful artists. Only one of them, a second-grade tot, sent a drawing of an apple, pear and banana, the subject for which the prize was first offered.

Nor were the children compelled to compete, but did so of their own accord. One ten-year-old lad, who had been out of school ill for several months, read about the contest in the newspaper, worked upon a drawing at home, and sent it for the honor of his schoolroom. He called it "Pieces of Eight," and a stirring scene it was, of a pirate ship under full sail, illumined by a large, yellow, rising sun.

The Tipton Public Library has decided to make this contest an annual feature of its work among school children. A feature inaugurated at the beginning of this year, as a part of their school work, is the display at the Library each week of a picture by some famous master. Once a month an "art story-hour" is held, and the children

are told about the pictures and artists for the preceding four weeks. The Library possesses a set of children's books on art, which are used as supplementary readers in this course.

Exhibitions are held at the Library from time to time, and the children attend them as classes from the public schools. The Art Association of Tipton, responsible for this work, hopes to eventually have an art gallery of its own; but the work done through the Public Library has been of such importance—particularly that among the school children—as to place that institution on the National Academy of Design's list to receive pictures from the Ranger Fund.

"Let the children be the chief concern of this generation, and there will be no need to worry about the next," would seem to be a sound theory to put into practice. Tipton is sowing wisely, and the harvest should be gratifying.

The Corcoran Gallery of Art has put on a number of notable exhibitions during the season, ranging in interest from the great Centennial Exhibition of the National Academy of Design to the smaller one-man showings and group exhibitions. Especially attractive among those in the latter class was that of works by John C. Johansen and M. Jean MacLane (Mrs. Johansen), which was held during the month of January. Mr. Johansen's group comprised 31 paintings, principally portraits of the chief figures in the Peace Conference at Paris in 1919, painted in their various offices. It included also his portraits of Marshal Joffre and of Field Marshal Earl Haig, both of which are included in the collection of War Portraits owned by the National Gallery of Art; and the study for his painting, "Signing the Treaty of Versailles," in this same collection. Mrs. Johansen showed twenty paintings, among them her portrait of "Elizabeth, Queen of the Belgians," which also forms part of this notable collection of War Portraits.

During February the hemicycle at the Corcoran Gallery was occupied by the Thirty-first Annual Exhibition of the Washington Water Color Club—an attractive showing including approximately 200 works, all upheld to a high standard.

The Tenth Biennial Exhibition of Contemporary American Oil Paintings will open in the Corcoran Gallery of Art on April 4 to continue to May 16. This is the first time that this exhibition has been held at this season of the year, the dates having been changed in order not to conflict with those of the Centennial Exhibition of the National Academy of Design. It is understood now, however, that the change is a permanent one, and that this exhibition will hereafter always be held in the spring.

The Phillips Memorial Gallery inaugurated this season a series of exhibitions of works by artists of the extreme Modernist school, with the idea of affording the public an opportunity to become acquainted with what is being done by this group of painters. The first of these was of paintings by Bernard Karfiol, of Ridgefield, N. J., and was shown in December. During January an exhibition of paintings by Nine American Artists was on view. These artists included Preston Dickinson, Charles Sheeler, Vincent Canade, Niles Spencer, Stefan Hirsch, Maurice Sterne, William Zorach, Fiske Boyd and Charles Demuth. The most recent of these exhibitions, that held last month, was of paintings by another group of Eleven American Artists, including, among others, Rockwell Kent, Eugene Speicher and Augustus Vincent Tack.

The Arts Club of Washington is also providing an interesting program of exhibitions. In January a group of paintings by Charles P. Gruppe was on view, attracting much favorable attention. This was followed by a collection of drawings, paintings and designs, by Nicola D'Ascenzo, the well-known maker of stained glass.

and Beethoven; a fragment of relief from his famous Monument to the Dead of 1870-71; and "The Dying Centaur."

A collection of Coptic Tapestries formed an interesting and unusual exhibition at the Museum during the latter part of January and the first part of February. This was lent by Mr. Louis C. Tiffany, of the Tiffany Studios, New York, and was perhaps the most comprehensive exhibition of Coptic Tapestries ever displayed in America. Several of the pieces included date back to 600 B. C.

The total number of visitors to the City Art Museum during the year 1925 was 285,191. Of this number 18,982 persons visited the galleries for talks on the various collections, an increase of 3,291 over the preceding year. It is recorded that five hundred and forty-five talks were given to as many different groups.

From January 18 to February 15 the collection of paintings, sculpture, wood-carvings, woodcuts, embroidery and other art works executed by the children of the Cizek School of Vienna was on view in the large Delivery Hall at the Public Library, attracting a large number of visitors.

In the art room of the Library were the etchings of S. Chatwood Burton, H. Lindley Hosford and George Resler, all members of the Chicago Society of Etchers.

Susan Ricker Knox was the honor guest at a reception given by the Woman's National Exposition Committee at the Artists' Guild on January 23.

Paintings of ships and the sea by Gordon Grant were on view at the Newhouse Galleries from January 20 to February 3.

J. Allen St. John, Elmer A. Frosberg and Frederick Victor Poole, all of the Chicago Art Institute, comprised the special jury of award for the second annual *Post-Dispatch* Black and White competition on view in the galleries of the St. Louis Artists' Guild from January 16 to February 13. The First Prize of \$250 was awarded to Fred Conway for his pencil sketch of Union Station and neighboring buildings; Oscar E. Berninghaus won the second prize of \$100 with a pencil drawing of the Old Court House at Broadway and Market Street; an etching of the Central States Life Insurance Building by C. K. Gleeson was awarded the third prize of \$50.

ST. LOUIS NOTES

At the City Art Museum during the month of February there was shown an exhibition of sculpture by Antoine Bourdelle, the well-known French sculptor. It comprised 36 works in bronze and 58 works in plaster, and was the largest and most important sculpture exhibition ever held in the galleries of the Museum, with the exception of the exhibition of work by Ivan Mestrovic held last July and August. Among the notable works in the collection were portrait busts of Kolberle, Anatole France, Sir James Fraser, Rodin,



TRAPPED BEAR

WOOD CARVING

JOHN LOUIS CLARKE

AN INDIAN
WOOD CARVER

John Louis Clarke, the deaf and mute wood carver, is a Blackfoot Indian. He was born at Highwood, Montana, in 1882. He was a normal baby but at the age of three contracted scarlet fever and was left in a world of silence. His father, Horace Joseph Clarke, was a son of Major Malcolm Clarke, a West Pointer, and close friend of General Grant. Major Clarke came to Montana in 1841. Later he married an Indian girl, who was the daughter of a well-known Indian Chief.

The mother of John Louis Clarke was a full-blooded Indian, the daughter of the great Indian chief, called Chief Talking.

When John Clarke was ten years old, his father moved his family to the Sweet Grass Hills where he engaged in mining and sheep raising. Sometimes the young Indian lad watched his father's sheep, and all the time he was studying the many wild animals that ranged on the fenceless prairies. At a very early age he began to model these animals in clay, as there was good clay for modelling in the river beds. Later he was sent to Devil's Lake, South Dakota, and then to the Boulder School for deaf children.

Afterwards he went to Milwaukee, where he worked in furniture factories, carving in wood, sometimes making altars, crucifixes, etc.

When he returned home he built a cabin by the river and carved many unique and life-like figures of animals in native wood.

For the past seven years he has been exhibiting in Chicago, New York and Philadelphia. The "Bear in the Trap" was sold in Philadelphia in the Academy of Fine Arts.

John Louis Clarke is married, and his home and studio are at Glacier Park, Montana.

AT THE
ROCHESTER
ART MUSEUM

Twenty-three portraits by Robert Henri, among them ten of his most recent studies of Irish children, a group of French, Italian and Spanish landscapes by William J. Potter, the Sixth International Printmakers Exhibition, and relics found by the de Prorok expedition on the site of ancient Carthage were four important features of a recent exhibition at The Memorial Art Gallery of Rochester.

"Tom Cafferty," by Robert Henri, was

purchased from the exhibition for the permanent collection of the gallery. It is the gift of Mrs. Granger A. Hollister of Rochester. The utmost simplicity of organized brushwork has achieved a lively portrayal of this vivid little subject, who, poised for mischief and with cap aslant, is handled with zest and finely capable craftsmanship.

Mr. Potter works with color as if with stained glass, building up a strongly traceried pattern of opalescent plaster walls and cathedral-crowned hill-towns.

A portrait of Mr. George Eastman, of the Eastman Kodak Company, by Philip de Laszlo, which was commissioned by the Massachusetts Institute of Technology, was hung in the gallery for two weeks.

ITEMS

Another highly successful exhibition, from the standpoint not only of attendance but of sales, has been held by the Grand Central Galleries of New York, this time at the Museum of Fine Arts in Houston, Texas. On the opening day of the exhibition there were 12,000 visitors, and on the second Sunday 17,000. Approximately sixty important paintings and bronzes were sold in a period of ten days' time, totalling over \$50,000. These included works by Paul Dougherty, Edward W. Redfield, John Singer Sargent, Emil Carlsen, Chauncey Ryder, Sidney Dickinson, A. A. Weinman, Harriet Frishmuth and others. Of the portrait painters who accompanied this exhibition to Houston, one received five commissions for portraits. The exhibition was held early in January at the time of the opening of the new wing of the Museum.

Harrisburg, Pennsylvania, is taking definite steps toward the establishment of an art museum. Application has recently been made for a state charter for the Art Association of Harrisburg, thereby giving the movement public recognition and firm footing. The plan for the eventual creation of an art museum was originated at a dinner in the Civic Club House recently, at which time Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, Pittsburgh, spoke in the interest of the establishment of such an art center in Harrisburg.

The new home of the Museum of French Art of the French Institute in the United States, which is located at 20 East 60th Street, New York, was dedicated early in January with appropriate ceremonies. The museum, consisting of an exhibition gallery and lobby on the second floor of the building, was opened with a loan exhibition of French paintings, including works by Ingres, Fragonard, Greuze, Duplessis, Boucher, Mignard and Lancret. The collection of the museum includes seventeenth and eighteenth century prints, coins and medals, ceramics and laces. There is also a library of some thirty thousand volumes. A group known as Friends of the Museum of French Art has been organized by the Curator, Mrs. Henry Mottet, to contribute \$100 a year each for the purchase of works of French art.

The Nebraska Art Association, at Lincoln, Nebraska, has received as a gift from Mr. and Mrs. F. M. Hall of that city, two notable paintings, "The Venetian Blind," by Lillian Genth, and "Moonlight over the Ocean," by Lionel Walden. These paintings will form part of the collection to be housed at a future date in the new quarters of the School of Fine Arts of the University of Nebraska in Morrill Hall. They are both enviable possessions.

William A. Sherwood, an American artist of note who has for the past fifteen years made his home in Belgium, has recently held a most successful exhibition of his work in Antwerp, drawing forth high praise from the leading art critics of that country. The opening of the exhibition was made the occasion of a brilliant gathering which was presided over by the American Ambassador to Belgium, the Honorable William Phillips, and attended by the leading city and provincial officials of Antwerp, including the Echevin des Beaux Arts.

An interesting exhibition of Early American Furniture was shown during January in the New Library Building, Wilmington, Delaware, under the auspices of the Wilmington Society of the Fine Arts. The exhibition was opened with a lecture by Mr. Charles O. Cornelius of the staff of the Metropolitan Museum of Art.

At Wilmington is the Old Swedes' Church built in 1698, a most interesting example of early American architecture.

BOOK REVIEWS

THE HOMES OF OUR ANCESTORS, by R. T. H. Halsey and Elizabeth Tower. Doubleday, Page and Company, publishers. Price, \$15.00.

Writing on the American Wing of the Metropolitan Museum of Art in the *Field of Art of Scribner's Magazine*, January, 1925, Royal Cortissoz stated that the visitor who fails to grasp it as the embodiment of an idea would miss the service that it was intended to render, reminding his readers that while it was based upon archaeological research, it was concerned essentially with "warm, human things." This book by Mr. Halsey in collaboration with Miss Tower fulfills this same function, or, one might say, extends materially this service inasmuch as it re-creates verbally the spirit of the times when these rooms now part of the American wing were lived in and used, peopling them not with ghosts but with real human beings. It is the story of the lives of our American ancestors of the seventeenth, eighteenth and early nineteenth centuries told with a human sympathy and understanding which is rare on the part of a historian and illustrated by those objects of everyday use in the home, in the making of which so much art was employed and in the existence of which we may take so much pride. These things provide not only a background but are found eloquent as an expression of the taste, the culture and the aspirations of the makers of America. The authors have not contented themselves with merely describing exhibits, they have told in an intimate and friendly fashion of little incidents humanly interesting which the various rooms recall. They have pointed out what it is that makes this furniture and these furnishings in artistic interest and value, unique. They have given much valuable instruction, but entirely without pedantry or the guide-book formula. Those who can visit the American Wing will find this book of great assistance, but those who cannot will gain through its pages an amazing visualization, and a very true conception of its important significance as a portion of one of our greatest art museums and as a contribution to the history of American life. The book is elaborately illustrated and is very properly dedicated to Mr. and Mrs. Robert W. de Forest in appreciation of their early recognition of the

excellence of the arts and crafts of our forefathers and of their generosity in making possible the erection of the American Wing. It is earnestly to be hoped that some time in the future a less expensive edition of this charming and valuable book may be issued, in order that the circle of its readers may be indefinitely extended.

THE ART OF SEEING, MENTAL TRAINING THROUGH DRAWING, by Charles Herbert Woodbury and Elizabeth Ward Perkins. Charles Scribner's Sons, New York, publishers.

At the Sixteenth Annual Convention of the American Federation of Arts held in Cleveland, May, 1925, one of the most interesting and enlightening addresses was given by Mrs. Elizabeth Ward Perkins in which she told of the classes in drawing for young people conducted in the Children's Art Center of Boston under her personal direction and the advice of Mr. Charles H. Woodbury, well known as a painter of marines and an etcher of distinction. This book describes this course more fully and gives illustrations of the impressive and remarkable results secured. For many years educators have been perplexed by the fact that, through teaching, spontaneity and individuality were frequently lost. Also it has been the prevalent belief that the ability to draw had to do with the training of the hand primarily rather than the training of the eye. The course described in this book refutes these convictions and, attacking the problem from the mental rather than the technical standpoint, gives evidence to indicate that the theory is correct. A unique feature of this book is the fact that its introduction and the headings of its chapters were written many years ago by no less a luminary in the field of art than Leonardo Da Vinci. If the introduction was not signed, one might well believe it to be the words of an amazingly wise modern writer. After all, art is eternal and the great principles of art are unchanging.

THE DOLOMITES, by Gabriel Faure, and **NICE TO EVIAN**, by the Route des Alpes, by Henri Ferrand, author of "Grenoble and Thereabouts." Published by the Medici Society of London and Boston. Price, in U. S. A., \$2.50.

Here are two welcome additions to the series of Picture Guides issued during the

past few years by the Medici Society of London and Boston, whose reputation for fine pictorial printing is not only well established but supreme. It was Hamilton Mabie who suggested that one of the most delightful ways to travel was with a map, pictures and a good book seated beside one's own library fire. These Picture Guides provide the necessary material for such economical and rewarding travel. They also are calculated, moreover, to induce the reader to rush off to a travel agency and secure immediate passage to Europe, so attractively do they set forth that which is there to be seen. They are books, furthermore, that one would wish to take with one on such a trip. The illustrations are particularly fine in both volumes.

JOHN SLOAN, by A. E. Gallatin. E. P. Dutton & Co., New York, publishers. Price, \$2.50.

"John Sloan's position in American art," Mr. Gallatin says in his introduction to this volume of reproductions, "may be compared with that of Rowlandson and Hogarth in England and with that of Daumier, Guys and Toulouse-Lautrec in France." The similarity he bases on the common great relish for life and a representativeness in the character of their work. He also likens John Sloan to Hogarth and Daumier, inasmuch as he finds him not only an interpreter of contemporary life but also a great painter. This is high praise indeed. In treating of Mr. Sloan, whose consuming passion Mr. Gallatin declares is to record the life of the people going on about him, the author quite naturally treats of the work of other men of the same group, William Glackens, George Luks, George Bellows and Guy Pene du Bois, all of whom have recorded "typically American scenes, the real New York." How noteworthy it is that the life of the slums interests those who live on upper Fifth Avenue and vice versa. To each the other seems typical and real. Because Mr. Gallatin admires Sloan he speaks of the great difference between his work and that of the "vulgarian Zorn" who "transferred the technique of pen and ink drawing to copper," and he ventures the prophesy that Mr. Sloan's pictures of the poorer and less fashionable districts of New York, especially around Washington Square and on Sixth

Avenue, will give to posterity a valuable record of the humbler aspects of life as they exist in this part of the town, a record which "will certainly outlive such inconsequential paintings as one finds at the National Academy of Design's exhibitions and which vastly predominate in the exhibitions by contemporary Americans at the Museums." Among Mr. Sloan's "most joyous impressions," Mr. Gallatin cites the following: McSorley's Bar, J. B. Yeats at Petiteas, Renganeschi's—Saturday Night and Sunday in Union Square—works which the vulgarian Zorn would probably have designated as vulgar in the extreme. That they are clever all are agreed, that they are great art or represent more than a small fragment of American life, some may question. The reader, however, can judge for him or herself as abundant reproductions make up the major part of this volume.

ETCHERS AND ETCHING, by Joseph Pennell. Third Edition. The Macmillan Company, New York, publishers. Price, \$10.00.

The value of this publication is attested by the fact that a third edition has so soon become necessary. All that is new about the book is the author's preface in which he says that after seeing several collections of Alphonse Legros' prints, he is ready to admit that there was something in the man as an etcher to inspire the devotion of artists like William Strang and Charles Holroyd, which he had not realized before. In support of this new appreciation two of Legros' etchings are reproduced, his portrait of Dalou which Mr. Pennell says "might well be compared with Whistler's dry point of Riault" and his "Promenade du Convalescent" which the author designates as "a remarkably fine and right dry point." "It was here in America," Mr. Pennell says, "in the last year that I saw and learned that Legros was an etcher worthy of a place in this book." The place of this revelation was an exhibition at the Brooklyn Museum. Mr. Pennell's second reason for rejoicing in the third edition is the opportunity it gives him to again pay his "respects"(?) to American art critics, "against the raving and screeching of whom this third edition is an answer." Mr. Pennell remarks at the same time on the rapid multiplication of etching societies, etching

schools, etching dealers and collectors, and the fact that he has not himself noted a new living etcher. He furthermore gives assurance that a complete list of the great etchers are now included in this book and that right methods of work are described in it. Whatever Mr. Pennell may think of the book, it is undoubtedly authoritative and valuable, and whatever he may say, it is helping materially to increase both the interest in and the knowledge of graphic art. That the publishers have seen fit to issue a third edition is a matter of gratification.

THE FOLLOWERS OF WILLIAM BLAKE—EDWARD CALVERT, SAMUEL PALMER, GEORGE RICHMOND AND THEIR CIRCLE, by Laurence Binyon. Minton, Balch & Co., New York, publishers. Price, \$15.00.

The credulous art lover is continually being shocked nowadays by learning from experts that things are not what they seem or are supposed to be. The author of this sumptuous volume on the "Followers of Blake" begins his elaborate essay with the statement that more than once in recent years it has happened to him in looking through a portfolio of "Blake" drawings, all signed "W. Blake" that not one was by that artist. All of these, he claims, are genuine drawings of the time, easily to be recognized as the works of Blake's contemporaries, only the signature being false. Some are so near in character to what they are supposed to be that even the expert hesitates to place them. Then follows an interesting account of Blake and his circle, of the group of young men whom he gathered around him attracted by his genius and his genial personality. This group became, as it were, a brotherhood in art, a brotherhood which antedates that of the Pre-Raphaelite group. To them Blake was an inspiration rather than a model, and a very potent inspiration indeed in their art if not in their lives. To these young men he was "a model being at once a prophet and a creator"—"a kind of Michelangelo or Isaiah." As later with the Pre-Raphaelites and still later with our Modernists their desire was to turn back the clock of time, to return to the art of much earlier centuries, to drink again of inspiration at the source. So history repeats itself. These young men did not win great fame and it seems only

right and reasonable that their memory should be kept alive and their works appraised at their true value through the instrumentality of text and illustrations such as one finds in this sumptuous book.

EAST CHRISTIAN ART, A Survey of the Monuments, by O. M. Dalton. The Oxford University Press, American Branch, New York, publishers. Price, \$35.00, net.

This sumptuous volume is based to a large degree on an earlier publication presenting "Byzantine Art and Archaeology," but apart from some of the purely descriptive matter, the chapters are all new and written from a somewhat different standpoint. There is some additional subject matter, for instance a chapter on architecture. The writer tells us that he has refrained from expressing a definite opinion on mooted questions because he has approached the monuments from the historical side, but he has at the same time recognized the value of modern art criticism as a powerful influence compelling the attention to the great qualities of Byzantine Art. He even goes farther and says that it is still a matter for regret that the monuments have been left too exclusively to the historian and the archaeologist, and he recommends its consideration from the purely artistic standpoint. The order in which this writer has dealt with his subject is as follows: General Survey, Geographical Survey, Architecture, Sculpture, Painting, Minor Arts, and Ornament. The geographical survey extends from Syria-Palestine and Mesopotamia to Britain and Ireland, emphasizing, of course, that part of the world in which Christianity had its birth and early development. Perhaps the most unusual part of the book is that which deals with the minor arts—jewelry and the goldsmith's work, crosses and reliquaries, enamel and other inlay work, pottery and glass, textiles and pure ornament. It is a book for collectors and the serious student but is written in an easy manner and is engaging reading. Of this book as well as of his earlier publication, it can be said that Mr. Dalton "has accumulated an immense body of material and marshalled it with great care and judgment," opening a new and rich field to many English-speaking readers interested in archaeology and art.

SIR D. Y. CAMERON, R. A. *Modern Masters of Etching Series*. Introduction by Malcolm C. Salaman. The Studio, London, Publishers. Price, 5s. net.

This is the seventh, and presumably the last, of the series of books in folio form on *Modern Masters of Etching* which from time to time has been referred to in these columns. Of all living etchers D. Y. Cameron is one of the most illustrious. His works have a quality of tone which none others possess. Perhaps because of this quality they are the most difficult to reproduce, and this may explain the fact that of the entire series this is the least satisfactory. Whatever the process that has so splendidly rendered in reproduction the line etchings of Benson, Short, Forain, Zorn, McBey and Brangwyn, it seems not to have been able to translate the inherent subtle quality of Sir David's work. There is one exception—"Ben Lomond," Plate 10, in which the velvety shadows are beautifully reproduced. The architectural themes that are set forth do not seem to the reviewer to have been among Mr. Cameron's best, and certainly they fall far short of the originals. But "Ben Lomond" alone is worth the price of the volume, and every collector of etchings, especially those who are fortunate enough to own one of Mr. Cameron's, will be grateful to Mr. Salaman for his sympathetic introduction.

CONTEMPORARY FIGURE PAINTERS.

Special Winter Number of *The Studio*, 1925-26, by A. L. Baldry. Edited by Geoffrey Holme. Published by The Studio, Ltd., London. Price, 7s. 6d. net in wrappers; 10s. 6d. in cloth.

The introduction to this volume, which is written by A. L. Baldry, deals specifically with figure painting in Europe, though it relates it to that of the east in an interesting and unusual manner. Several pages are given to a description of the illustrations, which occupy the major part of the book, by the way, and are all in color; and a few more pages deal with the modern movement, which the author claims, instead of reflecting the spirit of the age, is actually out of touch with it. Among the artists whose works are reproduced and described are Sargent, Anglada, Brangwyn, Forain, Gauguin, John, Kampf, Orpen, Pomi, Sorine and Zorn—respectively American, Spanish, British, German, Italian, Russian and Swedish painters.

MASTERS OF PAINTING—PIETER DE HOOCH, by C. H. Collins Baker. The Studio, Ltd., London, Publishers. Price, 5s. net.

The author of this book is the Keeper of the National Gallery. His essay on de Hooch is therefore unquestionably authoritative. Like the majority of the Studio publications, the main portion of the book is given up to illustrations of de Hooch's work, or rather, one should say, facsimile reproductions, inasmuch as in this instance all are in full color.

The Studio publishers are evidently of the conviction that the surest avenue to a knowledge of art is acquaintance with art. They therefore provide the interested public with an opportunity of studying an artist's works at first hand.

Mechanical color reproduction through the medium of photography has advanced enormously in the last double decade, and though excellent work has been done in this country by a number of color printers, we cannot yet compete with the work done abroad, such, for instance, as that which this volume sets forth. To students of art in this country who have not had the opportunity of travel abroad this volume, with its twelve full color reproductions of de Hooch's work, is heartily commended.

ANTOINE WATTEAU, by Sacheverell Sitwell, *Masters of Painting Series*, Volume II. The Studio, Ltd., London, publishers. Price 5 shillings net.

Similar in style to Vol. I, dealing with Pieter De Hooch, this book contains 6½ pages of text and 12 plates in color, reproducing famous works by this well-known French master, the majority of which are in public museums and galleries. The third volume of the series will have to do with the work of William Hogarth, thus a Dutch, a French and an Englishman will be given representation. One of our English contemporaries has called attention to the garrish pink cover in which these really notable works are bound—a pink suggestive of strawberry ice cream which with its grass green label would, if one looked no further, give little hint of the dignity and beauty to be found within. We can not but wonder whether this is British taste or a Briton's idea of taste in America. Either alternative reveals extreme naïveté.

THE AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITIONS



The American Federation of Arts assembles and sends out exhibitions of works of art of various kinds but of invariably high quality, with the purpose of increasing the knowledge and hence the appreciation of art. These collections are assembled by experts, from the leading exhibitions of contemporary work, from museums, artists, collectors and other sources. They are shown for the benefit of the public and in no instance for private gain. To Chapters of the Federation a reduction of 10 per cent is made in the cost.

Special Collections for Libraries

The Federation has arranged several small exhibits which are particularly adapted for display in Libraries. The rental fees are moderate and the collections lightly boxed for shipping. One of the most attractive groups consists of forty-eight *Photographs of Switzerland*—beautiful views of the *Alps*, *The Dent du Midi*, *Mt. Blanc*, the *Jungfrau*, *Geneva*, *Berne*, *Interlaken*, etc.—showing glaciers in the dead of winter, chalets, gorges, the Simplon Pass, old chateaux, etc. These photographs will delight not only those who have traveled in Switzerland but also those who have not yet visited that wonderful country. Another exhibit of particular interest represents *Fine Printing and Reproductions*—some in color. This has been especially assembled for The American Federation of Arts by *Norman T. A. Munder* of Baltimore. A third exhibition of *Wood Block Prints in color* is offered to Libraries and is one of the most popular of the traveling exhibitions.

Lectures

The Illustrated Circulating Lectures were originated by The American Federation of Arts. There are now forty-one subjects, of which five have been recently added. They embrace painting, prints, sculpture, architecture, art museums, the decorative arts, ancient art and stories especially for children. A circular will be gladly sent on request.

Portfolio Service

The Portfolio Service of The American Federation of Arts includes original prints as well as mechanically made reproductions. These represent works by American, British and French contemporary artists. The Portfolios comprise approximately a dozen etchings and are sent out for the use of art clubs, schools and individual members.

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IN THE NEW YORK GALLERIES—APRIL

The so-called "season" in the art world shows, as yet, small evidence of passing. As many noteworthy exhibitions are scheduled for April as were held in any of the months preceding.

The Daniel Gallery at 600 Madison Avenue is holding a group exhibition by a number of American modernists. Among them are Dickinson, Spencer, Demuth, Boyd, Knaths, Blume and Kuniyoshi.

The Ferargil Galleries, 37 East 57th Street, have arranged an exhibition of portraits and figures by William M. Paxton of Boston; also water colors by Randall Davey and a showing of garden sculptures.

The Dudensing Galleries have newly arrived in 57th Street, at No. 43, and are established in attractive quarters. From April 10 through the rest of the month they will exhibit the recent work of Joseph Stella, as well as one series of five panels entitled "New York" which are entirely abstract in design and which are quite familiar to his admirers. At the same time there will be on view sculpture by Robert Laurent, directly carved in stone or wood.

At the Keppel Galleries, 16 East 57th Street, drawings and etchings by Kerr Eby may be seen. They are the fruit of a recent sojourn abroad chiefly in Cornwall.

The Macbeth Galleries, 15 East 57th Street, are holding an exhibition by Robert Reid which

takes the form of a series of canvases with the intriguing title "Adventures of Anatole." A group of selected paintings by American artists is also on view here.

Paintings by Mrs. H. L. Davidson will be on view at the Durand-Ruel Galleries, 12 East 57th Street, from April 19 to May 1.

At the Knoedler Galleries, 14 East 57th Street, a selected group of modern paintings may be seen.

The exhibition of Cathedral paintings done in France by Pieter van Veen holds over at the Milch Galleries, 108 West 57th Street, until the 10th of the month, after which paintings of flower gardens by Abbott Graves will be shown. Landscapes and street scenes by William Jean Beuley will be on view from the 26th until May 15.

A one-man show by Arthur B. Davies is the attraction at the Montross Galleries, 26 East 56th Street. It comprises his most recent work in both oil and water color.

Selected paintings by American artists are on view at the Rehn Galleries, 693 Fifth Avenue.

At the Kraushaar Galleries, 680 Fifth Avenue, Paul Burlin, an American painter who has been living in Paris, will exhibit his recent work, still-life, figures and landscapes, very brilliant in color. Mr. Burlin was one of the pioneers in the "modern" movement. Beginning April 20, at the same gallery, there will be an exhibition of paintings of sea gulls by Gifford Beal.

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At the Holt Gallery, also, 630 Lexington Avenue, the work of American painters is on view.

The April schedule of exhibitions at the Art Center, 56 East 65th Street, is as follows: April 1 to 17 the Society of Illustrators holds its annual exhibition. From the 5th to the 10th the Guild of Book Workers will occupy one of the rooms with a display of the book-binding craft. April 12 to 30, a memorial exhibition of photographs by the late Clarence H. White will be on view, and from the 10th to the 30th the Art Alliance of America will have the gallery for its tenth annual Competition in Textile Design.

At the Grand Central Galleries, Grand Central Terminal Building, the International Exhibition of Paintings which was first shown under the auspices of Carnegie Institute will be on view until the 20th. Only the foreign section of the exhibition in its original form, however, is presented, owing to the hugeness of the show. There will be, nevertheless, a small showing of works by representative American artists. During the latter part of the month decorative screens and panels by Robert Chanler will be on view.

On April 5 the new South Wing of the Metropolitan Museum will open with a private view. It will house, amongst others, the Altman collection, an extension of the classical collection, American sculpture, some of the decorative arts, and an entirely new Venetian room. In gallery H. 19 at the Metropolitan a special exhibition of Mediterranean embroideries will be held until June 1. The embroideries are the bequest of the late Richard Berry Seager.

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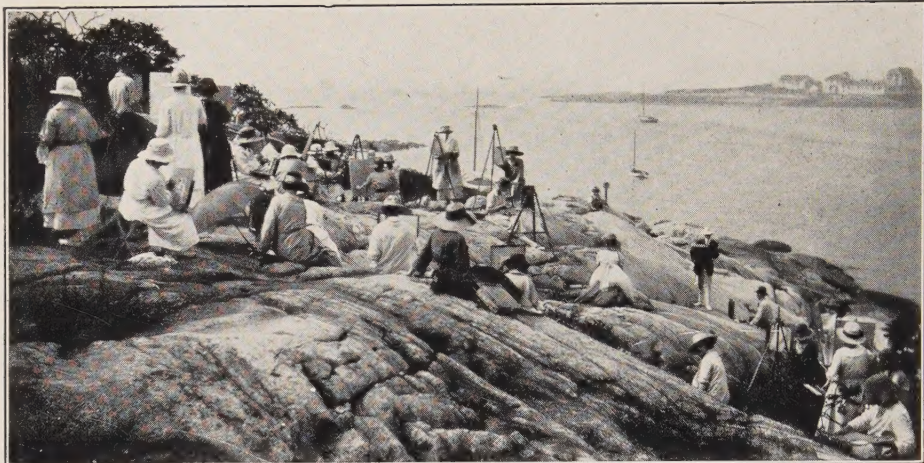
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The Higgs Galleries, 11 East 54th Street, announce a slight change in policy. They are now divided into several departments, in each of which rare and beautiful antiquities may be found. During the month of April a few fine examples of small French Gothic wood sculptures will be on view and a group of Italian Renaissance bronzes, amongst which there is one figure wrought in silver vouched for by Dr. Bode as the only existing example in that metal from the period. In the painting department are two outstanding English portraits, one by Reynolds and one by Raeburn; also a self-portrait by Rubens. The Mohammedan section contains a group of Rakka potteries which are unique in that they are absolutely unrestored. The Classic Department exhibits fourteen pieces of Greek and Roman glass exquisitely fine and rare, and in the Chinese division there is a notable figure of Kwan-yin in gilt bronze.

At the Howard Young Galleries, 634 Fifth Avenue, the exhibition of landscapes of North and South America by G. M. Zampolini, the Italo-Argentinian painter carries over into April. A portrait of Mme. Galli-Curci by the same artist is also on view. This is his first appearance in the United States.

A group of paintings by American artists is being shown at the Babcock Galleries, 19 East 49th Street.

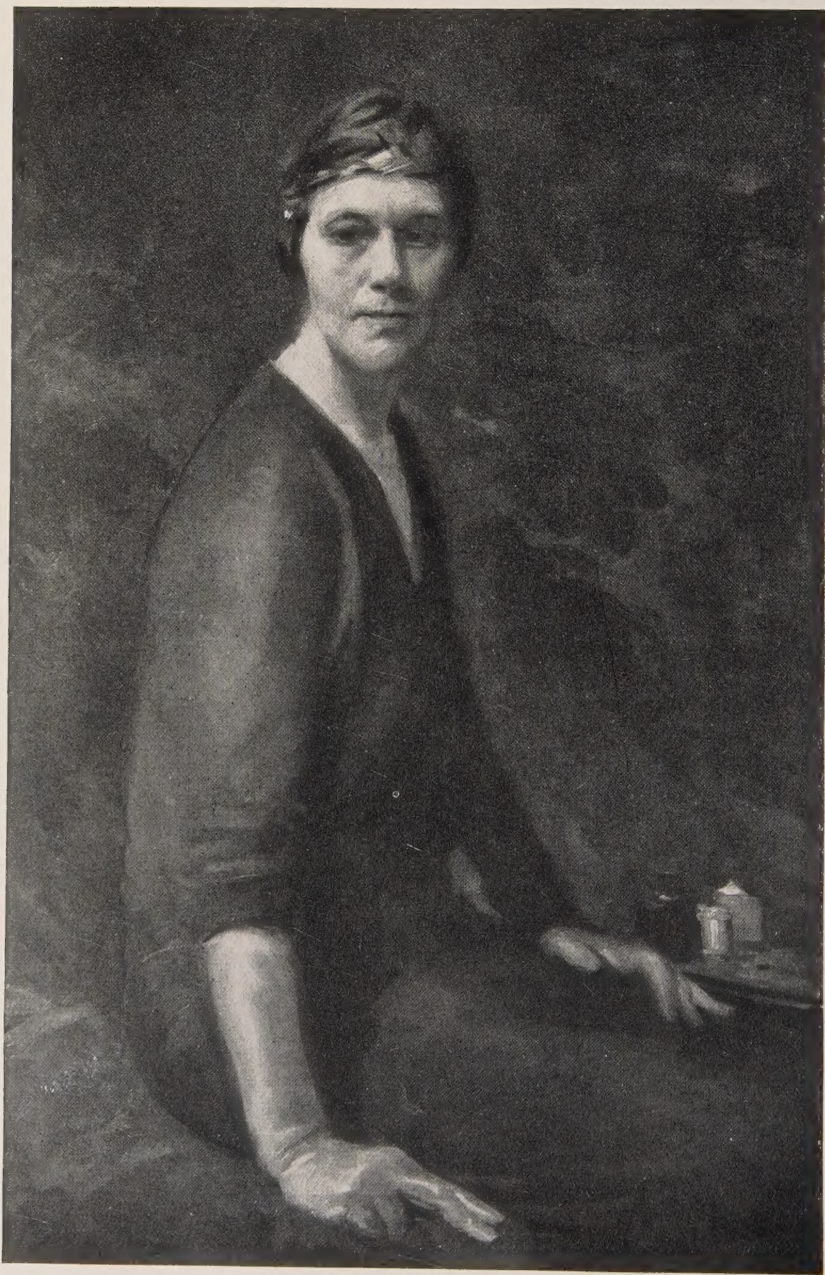
The 101st annual exhibitions of the National Academy of Design will be on view at 215 West 57th Street until April 11.

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The self-portrait of Cecilia Beaux reproduced herewith as a frontispiece was painted at the special invitation of the Royal Minister of Public Instruction at Rome for the Uffizi Gallery in Florence. The only other American artists so honored have been Duveneck, Chase and Sargent.

This collection comprises solely portraits of artists. It was begun by Cardinal Leopold de Medici who collected a number of such portraits in his own day. It now includes portraits of Raphael, Leonardo da Vinci, Andrea del Sarto, Michael Angelo, Titian, Dürer, Holbein, Rubens, Van Dyck, Rembrandt, Fantin-Latour, David, Corot, Ingres and Zorn, to name only a few.

Miss Beaux has painted herself in a simple painting frock of henna, against a warm red tapestrylike background. It is not only an excellent likeness but a true characterization, reticent and at the same time vital. Before being sent to Italy the portrait was shown for a short time at the Knoedler Galleries, New York, and at the Corcoran Gallery of Art in Washington.



SELF-PORTRAIT

BY

CECILIA BEAUX

PAINTED BY INVITATION OF THE ITALIAN GOVERNMENT FOR THE UFFIZI GALLERY, FLORENCE